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This report is the study guide to English Composition, English 101, at the TV College of the Chicago City College. It includes a list of required textbooks, a schedule of telecast lessons, reading assignments, instructions and objectives for telecast lessons, sample of student writing, and writing assignments and exercises. (JC)

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Teleclass Study Guide

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ENGLISH 101

ENGLISH COMPOSITION

by

Donald Jordan

Telecast over WTTW - Channel 11
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CHICAGO EDUCATIONAL TELEVISION ASSOCIATION

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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TELECLASS STUDY GUIDE

for

ENGLISH 101

ENGLISH COMPOSITION

by

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UNIVERSITY OF CALIF.
LOS ANGELES

MAY 05 1969

CLEARINGHOUSE FOR
JUNIOR COLLEGE
INFORMATION

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FOREWORD TO THE STUDENT

(Please read NOW, not LATER)

Since you are reading a copy of the Study Guide for English 101 prepared for the TV College of the Chicago City College, I am assuming that you have some interest in why this course is being presented and what you can expect to find in it. I hope to use this FOREWORD as an introduction of ENGLISH 101 to you. I shall try to explain the relation of ENGLISH 101 to the general program of studies in the Chicago City College, the aims and objectives of English 101, my own attitude toward the teaching and learning process, and what you will be expected to do as a student in this course.

Because some of you will be getting acquainted with the Chicago City College for the first time through this course, I want to begin by quoting a statement from the Chicago City College Catalog for 1968-69. This should serve as an indication to you of the purpose and philosophy of the Chicago City College.

> Chicago City College is a public community college. It is an open-door educational institution of higher learning which provides services needed by individuals and the community. . . It is aware of change and modifies its program to match new requirements and opportunities as they arise in our metropolitan area. The faculty, administration, and the Board which operate Chicago City College work together to provide the knowledge, skills, and facilities needed by students who enter the specialized business and industrialized world in which we live.
>
> Chicago City College is a teaching institution dedicated to developing the student's ability to learn and to acquire needed skills in our society. It also assists members of the community by offering many opportunities for self-improvement.

If you have found anything in this statement from the Chicago City Catalog which reflects some of your motives for enrolling in or for investigating English 101 in TV College, I suggest that you do two things. First, you should secure a copy of the Catalog and read all of the material contained in the first sixty-four pages. (Send a request for the Catalog to the College branch nearest you.) Second, I suggest that you continue reading this FOREWORD. If, on the other hand, you have found nothing in the statement from the Catalog which reflects your interest in investigating English 101, I suggest that you will have to decide whether or not you want to continue reading this FOREWORD.

CATALOG DESCRIPTION OF ENGLISH 101

If you are still curious or interested, then I should like for you to read this description of English 101 which appears in the Catalog:

> ENGLISH 101 - COMPOSITION - Instruction in reading, writing, and speaking. Reading units designed to develop student's ability to understand and analyze college-level writing. Writing units designed to develop student's ability to use clear, correct English. For students whose linguistic abilities are sufficient for success in college English...3 credit hours

A little later on, I am going to give you my description of the particular English 101 course which I have designed for the TV College. Before that, however, I want to indicate to you the relation of English 101 to other courses in Chicago City College. Students who apply for graduation from our college must have completed sixty-hours of credit at the college level. This usually represents a total of twenty courses. Approximately one-half of this credit, or thirty semester hours earned in ten courses, is earned in a set list of required courses in General Education. English 101 is one of these required courses. The others are in Social Science, Biology, Physical Science and Humanities.

THE PHILOSOPHY OF GENERAL EDUCATION

If this sounds like an impossible number of courses or an unreasonable requirement to study things that you are not very interested in, allow me to give a short explanation of the philosophy of these requirements. Basically, I believe, this philosophy grows out of the ancient theory that the most important thing for each of us human beings to know is knowledge of and about ourselves. We are born as a unique living organism among a multitude of other living organisms both plant and animal (and some curious forms which don't seem to know which they are.) Biology helps us to understand our physical selves. We are born into a physical environment of a planet called the Earth, which is but a small part of a vast universe of other planets, stars, and asteroids. Physical Science helps to understand this environment which we cannot escape, at least so long as we are alive. We are born into a social environment of millions of other human beings who are like us in many ways and yet so different in so many other ways. Social Science helps us to understand these similarities and differences in our human behavior. We are also born into an environment rich with an assortment of man's achievements as a thinker, a builder, and a creator. The Humanities give us insights into the mysteries of imagination and creation which allow us to understand and to appreciate the rich legacy of past achievements and give us standards by which to evaluate new creations. (Is, for example, the Chicago Picasso a great sculpture or merely an old man's joke?) Finally, we are born as human beings with the potential capacity to learn and speak a language. Language belongs in the long list of tools which man has created to use as an aid in his fight for survival. The basic purpose of language, of course, is communication. And Communication means at least two persons are involved -- a speaker and a listener or a writer and a reader. It is the primary means, therefore, for man to relate to his fellow beings and to convey to them all that he has learned about himself and the world that he lives in. It is also the primary means by which he receives the discoveries which others wish to relate to him.

Now, after that long-winded paragraph, I must stop to anticipate some of your questions or objections. For one thing, I suspect that some of you are annoyed with me for dwelling upon subjects that you already accept or understand. I am very happy that you do, but I feel the need to let you know that I am totally committed to the philosophy of General Education as I understand it, and that I regard proficiency in language to be necessary in all studies designed to promote a general education. That shouldn't surprise you since I profess to be a language teacher. Others of you may be saying, "All right, I know that language proficiency is important. But I have been speaking and hearing English since I was a year old, and I have studied it for twelve years. Why, then, am I required to take another course in English in college?" This is a perfectly legitimate question. I don't know that you will find my answer satisfying now. But if you decide to remain with the course for the entire semester, I hope you will accept my answer then. The first part of the answer is that language is by its very nature very complex. It is so complex that some men spend their entire lives trying to resolve its complexities. Most of you, of course, are not planning to do that. But most of you are planning to pursue a course of studies at the college level in which you are going to encounter new and different levels of the use of language as the means of communicating sophisticated and complex concepts, ideas, and theories. You are also going to be required to demonstrate your command of these theories and concepts in writing. You will find, I believe, that the aims and objectives of English 101 described here are directed toward helping you in these requirements.

DESCRIPTION OF ENGLISH 101 - TV COLLEGE

The General Aims of English 101. This course has been planned in the hope that it will provide you with the opportunity to acquire some knowledge about your language and to develop or refine certain skills related to the use of language as a means of communication in reading the expository prose of college textbooks and in writing expository essays, summaries, and answers to examination questions.

The Specific Aims of English 101.

1. In the area of Knowledge you should feel that by the end of the course you have learned the following:
    - A. The characteristics of the STANDARD COLLEGE DICTIONARY.
    - B. The general characteristics of the history of the development of the English language.
    - C. Some of the features of different contemporary methods of describing the grammar of English.
    - D. The style and content of the essays of several twentieth-century essayists.
    - E. Some of the vocabulary of rhetorical analysis of texts.
    - F. Some of the vocabulary and requirements of orderly thinking and reasoning.
2. The Skills that you have developed or refined by the end of the course should include the following:
    - A. The use of the STANDARD COLLEGE DICTIONARY as a tool to aid effectiveness in reading and writing expository essays.
    - B. The ability to identify assumptions and inferences and to distinguish fact from judgment.
    - C. The ability to read with an effective level of comprehension and reasonable economy of time the type of expository prose encountered in college textbooks designed for general use at the first-year level in college.
    - D. The ability to write an expository account of a personal experience or observation.

E. The ability to answer essay questions in essay form.

F. The ability to construct formal outlines of essays.

G. The ability to write a summary based on an outline of an essay.

H. The ability to write a business letter of application.

THE CONTRACT

Those of you who have enrolled in English 101 for three semester hours of credit should look upon your enrollment as a contract between you and your teacher. I have outlined above the obligations which I intend and hope to meet. My success, however, will depend in large part upon your cooperation and sincere effort to meet the requirements of each lesson and to be very careful in observing the dates when your mail-in assignments are due. There is a third member in our contract. He is the teacher who is serving as the section grader for your mail-in assignments. Many of these assignments are built on a plan of progression in the skills which they involve. If you are not prompt in mailing each assignment, your section grader will not be able to return it to you before you have to begin the next assignment.

I want to add one other point under this discussion of our contract. You will notice that the statement of the General Aims of English 101 says that "it will provide you with the opportunity" to acquire certain knowledge and to develop certain skills. The statement does not say that the course will teach you or that you will learn. It does not say that simply because I am not sure anyone can demonstrate that he has actually taught some other person anything. I am sure, however, that a "teacher" can provide a "learner" with the opportunity to learn. And in my experience as a teacher, I have had the reward of seeing most of my students change their habits in reading and writing in the direction that most people would regard as improvement.

SOME WORDS ABOUT THE TEXTBOOKS

If you intend to complete the requirements of this course, you must have the four textbooks that are described here.

1. Funk and Wagnalls STANDARD COLLEGE DICTIONARY (Harcourt, Brace & World). You should try to buy a copy that has the 1968 printing date, if possible. This is a desk or abridged dictionary. It is one of at least four dictionaries which are acceptable for use by college students. I am requiring that you have this particular dictionary for two reasons. First, the prefaces on the history of English and the grammars of English are unusually informative. They constitute almost a second book, and we are going to use them as a part of our required reading for the course. Second, because our TV viewing time is severely limited for each lesson, it will be much more economical for our discussion of using the dictionary to be confined to the use of one dictionary instead of trying to explain the variations found in four dictionaries. If you already own copies of other desk dictionaries designed for college use, for goodness sake, don't throw them away. Keep them. But you must have the STANDARD COLLEGE DICTIONARY for this course.

2. TEN MASTERS OF THE MODERN ESSAY, edited by Robert Gorham Davis (Harcourt, Brace & World, 1966). When I chose the STANDARD COLLEGE DICTIONARY, my choice was confined to only four possibilities. But there must be at least four hundred books of essays that have been designed for college English students. Even though I have certainly not examined all of that number, I am fairly sure that this is a good choice. First, I have used the book with several classes at Wright College. That gives me some familiarity with it. Second, as you examine the book, you are certain to recognize the names of two or three of the authors represented in it. All ten of them are twentieth-century writers who have earned respect in their craft. Many of them are known also as novelists or poets. Because each author is represented by three essays, you will have the opportunity to become acquainted with some of the identifying characteristics of each of them. Finally, in the Appendix you will find samples of essays by famous authors of the centuries previous to ours and some further samples from our century as well. I hope that this is a book that you will be happy to keep as a permanent part of your own library. If you find yourself picking it up five or ten years from now and reading one of the essays just for pleasure, please write me a note about it. That would be a very good test of the effectiveness of our course.

3. HEATH'S COLLEGE HANDBOOK OF COMPOSITION, Langdon Elsbree and Frederick Bracher. Seventh Edition, 1967. (D.C. Heath and Company.) Here again the possibilities of choice number in the hundreds. Very few of them are ever totally acceptable to any single teacher. We should each write our own, I suppose. I believe, however, that this one is written in a direct style with sufficient examples to illustrate the principles of composition which it presents. The format of the book should also facilitate your location of the information which you need to help you overcome some of the obstacles of convention in usage and punctuation. I will not be stressing the material which is found in the Handbook section beginning with Chapter 15. You should take a careful look at the chapter titles there. Your section grader will most likely be referring you to particular chapters as he discovers certain problems in the mechanics of your writing. He may very well place some of the abbreviations and symbols found inside the front and back covers of the HANDBOOK in the margins of your papers. He will expect you to read and study the portion of the book which explains the principles identified by these abbreviations and symbols.

4. THE PROUD TOWER, Barbara W. Tuchman (Bantam Books, 1967). I have chosen this book for several reasons. First, even though I will not expect you to read all of it for this course, it will give us the opportunity to deal with the special techniques of reading an extended treatment of a subject longer than those found in the essay collection. This should be directly related to some of your reading assignments in other courses in college. Second, Mrs. Tuchman employs many of the principles of good composition which I hope that you will begin to recognize and to use in your own composition. Third, as a history it focuses upon the people who were involved with the events recorded in it. And people, I hope you will agree, are always interesting. Finally, I believe that much of the history found in this book is particularly relevant to many of the issues and problems which surround you and me today.

If you have stayed with me through all of this FOREWORD, I hope that means that you will plan to be with me and your section grader for the duration of the course. I hope that this has served not only as an introduction to English 101, but as a partial introduction to your instructor as well. I shall be very eager to become better acquainted with you, and I shall find it strange at first not to be seeing you as you are watching me. Please take advantage of the telephone conference hours to help me to learn to know you. And I hope that all of you who can will come to the on-campus conferences listed in the bulletin distributed to credit students.

Now you should have a look at the directions for assignments and the schedule of lessons.

---Donald Jordan

DIRECTIONS FOR PREPARING AND MAILING ASSIGNMENTS

I. Manuscript Form

You must comply with the following manuscript form.

Your assignments should be written on the envelope wrapper sheets, which you received with your copy of the STUDY GUIDE at registration. If you write your papers in longhand, you must write in ink. If you type your papers, use 8-1/2" by 11" paper and double space your typing. Do not use tissue or onion-skin paper. Write, or type, on only one side of the paper. When it is necessary to use more than one sheet, simply enclose all of them within the envelope wrapper. You may staple the sheets together, but DO NOT USE PAPER CLIPS. Paper clips will not be accepted on the wrappers by the Post Office.

In the upper right-hand corner of each page, put your name, course, section, and date on which you are going to mail the paper. Indicate also the branch at which you registered. Example:

Douglas Hodges
TV English 101, (Name of Campus)
(Section)
(Date)

The HEATH'S COLLEGE HANDBOOK, Chapter 36, Manuscript, pages 509-513 will give more directions for manuscript form. You should read it before you prepare any of the essay assignments.

II. Mailing Procedures

You should keep in mind that each of your MAIL-IN ASSIGNMENTS will pass through the mails THREE times:

1. You will address the envelope wrapper to your section grader, place a stamp on it, and mail it to him. For your first Mail-In Assignment you will not know your section grader's name. Therefore, you will address this first assignment to:

Section Teacher, TV English 101
TV College
5400 N. St. Louis Avenue
Chicago, Illinois 60625

When this assignment is returned to you, it will include your section grader's name. You will use his name in addressing all future assignments. (Do not forget to fill in your address on Address Form B of the envelope wrapper.

2. Your section grader will return the assignment to you by using the address which you have placed on Address Form B. He will have evaluated the assignment, the requirements for your revision of the assignment, and your grade. He will not record this grade, however, until you have completed your revision and returned the original assignment with the grade and your revision. The section grader himself will indicate the extent of revision which he will expect you to make. This may be simple corrections in spelling and punctuation, but it may require you to rewrite the entire assignment.

3. You will return to your section grader the original assignment with the grade and your revision. You must supply the envelope for this mailing. You should use Manila envelopes approximately 9" x 12" which you can find at most stationery supply stores for this mailing. Finally, keep a record for yourself of the grades for each assignment. This will give you a guide to your status in the course.

EVALUATION AND GRADING OF THE MAIL-IN ASSIGNMENTS

Each of the MAIL-IN ASSIGNMENTS includes a statement of the criteria which will be used by your section grader for evaluation. Your final grade for the course will be based upon the grades for these thirteen assignments plus the grades for the MID-TERM EXAMINATION AND THE FINAL EXAMINATION. Each of these fifteen grades will have equal weight in the determination of your final grade. In practical terms this means that each assignment and examination is regarded as equal in importance to each of the others.

When you receive a graded assignment, record your grade in your Study Guide before you return the revision of the assignment to your section grader. This record will provide you with a ready indication of your progress and status in the course.

SCHEDULE OF TELECAST LESSONS

	Lesson
INTRODUCTION to English 101	1
I. The Requirements of Orderly Thought	2-4
Assumptions and Inferences	
Fact and Judgment	
Induction and Deduction	
Controlling Generalizations and Cause and Effect Relationships	
II. Our Language and the Dictionary	
Using the *Standard College Dictionary*	5-6
Highlights in the History of the English Language	7
Grammars and Linguistics	8
Diction - Concrete and Abstract Words	9-10
III. Reading and Writing	
Discovering the Plan and Organization of an Essay	11
Constructing a Formal Outline	12
Writing the One-Paragraph Summary	13
Developing a Paragraph with Details Selected from a Reading and Answering Essay Examination Questions	14
Reading for Implied Meanings	15
Seeing Patterns in the Organization of the Essay:	
Chronology	16
Analysis and Division	17
Comparison and Contrast	18
Cause and Effect	19
IV. Reading a Book and Writing Multi-Paragraph Essays	
Reading a Book: *The Proud Tower*	20
Planning an Essay: The Outline and a Controlling Thesis	21
Writing a Multi-Paragraph Essay	22-23
Reading a Book: *The Proud Tower*	24-25
Writing a Letter of Application	26
Review:	
Unit I	27
Unit II	28
Unit III	29
Unit IV	30

READING ASSIGNMENTS

Note to the Student: You will be expected to have completed each of these reading assignments BEFORE the Lesson Number indicated here. The Chapters in the HANDBOOK include a great many exercises. You will not be required to complete all of them. You should read and study about three of the items in each exercise as your own test of your understanding of the principles discussed before them. When you prepare to view each lesson on the telecast, you should have at your hand the books which contain the reading assignment for that lesson. In most cases that will include the HANDBOOK, TEN MASTERS, and the STANDARD COLLEGE DICTIONARY. You should read all of the READING ASSIGNMENTS listed here at the beginning of the semester so that you will have a preview of what is expected of you. Ideally, you should attempt to have completed your first reading of each assignment at least TWO LESSONS in advance of the date when the assignment will be covered in the telecast lesson. This will give you the opportunity to read each assignment twice or at least to review it, and it will help you to see the relation of a particular assignment to the assignments which follow it.

UNIT I. The Requirements of Orderly Thought

HANDBOOK, Chapter 3, LOGIC, pages 52-88.

TEN MASTERS, "What I Believe," E.M. Forster, pages 29-37.
"Was Benedict Arnold a Traitor?" Robert Graves, pages 103-116.

LESSON

2 HANDBOOK, Chapter 3, LOGIC, pages 52-65.

3 HANDBOOK, Chapter 3, LOGIC, pages 66-79.

4 TEN MASTERS, "What I Believe," E.M. Forster.
"Was Benedict Arnold a Traitor?" Robert Graves.

UNIT II. Our Language and the Dictionary

LESSON

5 STANDARD COLLEGE DICTIONARY, Abbreviations Used in This Book and Pronunciation Key (inside the front cover), The Plan of this Dictionary, Parts 1 through 7, pages xxii-xxiv.

6 STANDARD COLLEGE DICTIONARY, The Plan of this Dictionary, Parts 8 through 13, pages xxiv-xxv.

HANDBOOK, Chapter 10, Uses of the Dictionary, pages 255-261.

7 STANDARD COLLEGE DICTIONARY, "A Brief History of the English Language," Albert H. Marckwardt, pages viii-xiii.

HANDBOOK, Chapter 15, Development of American English, pages 319-340.

8 STANDARD COLLEGE DICTIONARY, "English Grammars and the Grammar of English," Kenneth G. Wilson, pages xiii-xix.

HANDBOOK, Chapter 11, Levels of Usage, pages 262-270.

LESSON

9 TEN MASTERS, "Politics and the English Language," George Orwell, pages 182-194.

10 HANDBOOK, Chapter 12, Exact Diction, pages 271-296.

UNIT III. Techniques in Reading Comprehension

LESSON

11 TEN MASTERS, "The United States," E.M. Forster, pages 24-28.
"The Bachelor's Dilemma," Herbert Gold, pages 332-337.

12 HANDBOOK, Chapter 2, Outlining, pages 30-51.
Chapter 1, Purpose and Plan in Writing, pages 3-29.

TEN MASTERS, "Raffles and Miss Blandish," George Orwell, pages 169-181.

13 HANDBOOK, Chapter 43, Section G, Summary and Precis, pages 559-563.

14 TEN MASTERS, "Notes of a Native Son," James Baldwin, pages 289-308.
"Marrakech," George Orwell, pages 195-200.

15 TEN MASTERS, "The American as Hipster," Herbert Gold, pages 346-355.

HANDBOOK, Chapter 5, Paragraph Coherence, pages 116-138.

ADVANCE READING ASSIGNMENT FOR THE MID-TERM EXAMINATION

The examination will be given between Lessons 19 and 21. The examination will be a one-hour examination. It will contain from 25-35 multiple choice questions based on your reading of "The Double Crisis," Aldous Huxley, TEN MASTERS, pages 75-99. You should have prepared a three-level formal outline of the essay which you will use during the examination and submit as a part of the examination. You should also have a list of the vocabulary items which you have defined with the use of the STANDARD COLLEGE DICTIONARY as part of your preparation for the examination. You may use this list during the examination, but you may NOT use any dictionary during the examination. You will NOT be required to submit your vocabulary list. It is to serve merely as an aid for the examination.

UNIT III. (Continued)

LESSON

16 TEN MASTERS, "Adolf," D.H. Lawrence, pages 52-59.
"Equal in Paris," James Baldwin, pages 309-323.

HANDBOOK, Chapter 6, Paragraph Development, pages 139-170.

17 TEN MASTERS, "The Guilty Vicarage," W.H. Auden, pages 203-214.

18 TEN MASTERS, "American Poetry," W.H. Auden, pages 215-226.
"J.D. Salinger's Closed Circuit," Mary McCarthy, pages 280-285.

19 TEN MASTERS, "The Age of Happy Problems," Herbert Gold, pages 337-346.

UNIT IV: TECHNIQUES IN READING A BOOK AND IN WRITING MULTI-PARAGRAPH ESSAYS

20 THE PROUD TOWER, Barbara Tuchman, Chapter I, "The Patricians, pages 1-69.

LESSON

21 HANDBOOK, Chapter 1, pages 3-29.
Chapter 2, pages 30-52.

22-23 HANDBOOK, Chapters 7, 8, and 9, pages 173-252. (You should regard this as a rapid reading or review. Pay closest attention to those principles of Sentence Structure which you recognize as being most important to your own needs. You should also be particularly concerned with the principles which your section grader has identified in his comments on your essay assignments.)

ADVANCE READING FOR LESSON 24

THE PROUD TOWER, Chapter II, "The Idea and the Deed."

LESSON

24 THE PROUD TOWER, Chapter II, "The Idea and the Deed," and
Chapter III, "The End of a Dream."

25 THE PROUD TOWER, Chapter IV, "Give Me Combat."

26 HANDBOOK, Chapter 44, Correspondence, pages 587-594.

27-30 Review the READING ASSIGNMENTS for UNIT I through UNIT IV with special attention to the assignments in the HANDBOOK. Test yourself with the HANDBOOK exercises again.

TELECAST LESSONS

Objectives, Preparation, and Instructions

UNIT I. The Requirements of Orderly Thought

AIM: The AIM of UNIT I is to introduce you to some of the principles of orderly thinking and reasoning which should help you in your critical reading of essays and books and in your use of order and evidence in the essays which you write.

LESSON 2: ASSUMPTIONS AND INFERENCES - FACT AND JUDGMENT - SYLLOGISMS

PREPARATION: Study in the HANDBOOK, Chapter 3, LOGIC, pages 52-65. Test yourself with the Exercise on FACT AND JUDGMENT on pages 65-66 in the HANDBOOK.

Your OBJECTIVE in Lesson 2 is to learn to recognize ASSUMPTIONS and INFERENCES, to distinguish statements of FACT from statements of JUDGMENT, and to learn the form of the SYLLOGISM. The HANDBOOK does not use the term SYLLOGISM. You will find a good definition and example of SYLLOGISM in the STANDARD COLLEGE DICTIONARY, and your instructor will discuss the SYLLOGISM during the Telecast of Lesson 2.

LESSON 3: GENERALIZATIONS - CAUSE AND EFFECT

PREPARATION: Study in the HANDBOOK, Chapter 3, LOGIC, pages 66-79. Give special attention to "Summary and Review," pages 77-79, and to the student essay, "Why Have Teachers?" pages 87-88 in the HANDBOOK.

Your OBJECTIVE in Lesson 3 is to learn the requirements of VALID GENERALIZATIONS and VALID CAUSE AND EFFECT relationships.

MAIL-IN ASSIGNMENT REMINDER: The exercise on THINKING AND REASONING on pages 45-51 in this Study Guide must be received by your section grader before Lesson 5.

LESSON 4: EXAMINING THE THINKING AND REASONING IN ESSAYS

PREPARATION: Read and prepare in TEN MASTERS "What I Believe," E.M. Forster, pages 29-37; and "Was Benedict Arnold a Traitor?" Robert Graves, pages 103-116. Read Mr. Davis' notes on these two writers (Forster, pages 17-18; Graves, pages 101-102). Number the paragraphs in each essay - 17 paragraphs in "What I Believe" and 29 in "Benedict Arnold."

Your OBJECTIVES in Lesson 4 are to identify statements of ASSUMPTION, INFERENCE, FACT and JUDGMENT in each of the essays and to evaluate the use of EVIDENCE in each essay with relation to the over-all purpose of each.

MAIL-IN ASSIGNMENT REMINDER: The essay for ASSIGNMENT 2 is due BEFORE Lesson 6.

UNIT II. OUR LANGUAGE and the USE OF THE DICTIONARY

AIMS: The AIMS of UNIT II are to instruct you in the use of the STANDARD COLLEGE DICTIONARY, to introduce you to the history and structure of the ENGLISH language, and to direct you in distinguishing between CONCRETE and ABSTRACT words.

LESSON 5: Using the STANDARD COLLEGE DICTIONARY

PREPARATION: Study the list of Abbreviations and the Pronunciation Key inside the front cover and the Specimen Entries inside the back cover of the dictionary. Read "The Plan of this Dictionary," Parts 1 through 7, pages xxii-xxiv.

Your OBJECTIVES in Lesson 5 are the following:

1. To become familiar with information given by the STANDARD COLLEGE DICTIONARY.
2. To become familiar with the arrangement of this information and the format of the STANDARD COLLEGE DICTIONARY.
3. To understand the use of these terms: entry word, inflected forms, and restrictive labels.
4. To use the Pronunciation Key as a means of reading the phonetic transcription of entry words in order to pronounce the words accordingly.

LESSON 6: Using the STANDARD COLLEGE DICTIONARY

PREPARATION: Read "The Plan of this Dictionary," Parts 8 through 13, pages xxiv-xxv, and in the HANDBOOK, Chapter 10, Uses of the Dictionary, pages 255-261.

Your OBJECTIVES in Lesson 6 are the following:

1. To understand the use of these terms: variant forms, collateral adjectives, run-on derivatives, and usage notes.
2. To be able to transcribe all of the abbreviations and symbols used in the account of the etymology of a word.
3. To understand the primary purpose of the synonym studies when they appear in the dictionary.

LESSON 7: HIGHLIGHTS IN THE HISTORY OF THE ENGLISH LANGUAGE

PREPARATION: Read in the SCD "A Brief History of the English Language," Albert H. Marckwardt, pages viii-xii. (Do not try to absorb all the details of this complex subject as they are presented in this "Brief History." The OBJECTIVES will be your guide to what you are expected to give special attention.)
Read in the HANDBOOK, Chapter 15, Development of American English, pages 319-340.

A word of comfort: While your instructor regards the history of our language as an interesting and important study, he does not regard himself an authority on the subject. He can hardly expect you to become an authority after one short lesson. Just keep in mind these OBJECTIVES that you should achieve:

1. To understand the concept of the INDO-EUROPEAN LANGUAGES.
2. To recognize that the English language is directly related to the Germanic Language Family.

3. To know the FOUR PERIODS of the English language and their dates.

4. To recognize the important influences of Latin, Scandinavian, and French borrowings in English.

5. To know some of the important distinctions of the development of American English.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive the Dictionary Exercise-Test found on pages 57-61 of this STUDY GUIDE BEFORE lesson 9.

LESSON 8: CONTEMPORARY GRAMMARS OF ENGLISH

PREPARATION: Read in the SCD "English Grammars and the Grammar of English," Kenneth G. Wilson, pages xiii-xix.
HANDBOOK, Chapter 11, LEVELS OF USAGE, pages 262-270.

Another word of comfort: Again your instructor believes that recent studies of the structure and grammar of English are interesting and significant, but he is not an authority here and does not expect the student to regard himself as an authority after this one lesson. Here are the OBJECTIVES that you should achieve:

1. To understand the meaning of the term GRAMMAR.

2. To understand the strengths and weaknesses of TRADITIONAL GRAMMARS.

3. To know the four advantages which Mr. Wilson claims that DESCRIPTIVE GRAMMARS hold over TRADITIONAL GRAMMARS.

4. To know the four major kinds of grammatical signals described by DESCRIPTIVE GRAMMARS.

5. To know the general intent of GENERATIVE GRAMMARS.

Another Note: Those of you who would like to pursue this subject further may want to investigate English 203, which is offered at some of the Branch Campuses of the Chicago City College. And, those of you who plan to study for an English Major will find that most colleges and universities require at least one course in the study of the language of all English Major candidates.

LESSON 9: CONCRETE AND ABSTRACT WORDS

PREPARATION: Study and read in TEN MASTERS "Politics and the English Language," George Orwell, pages 182-194. Read Mr. Davis' introduction to George Orwell, pages 167-169. Number the paragraphs of the essay; there are 20. (Paragraph 3 includes the five passages given as examples. Paragraphs 9 and 10, "Now that I have..." and "Here it is..." include the quotations following them.)

Your OBJECTIVES in studying this famous essay are the following:

1. To discover the THESIS or central idea of the essay.

2. To recognize the over-all structure of the essay.

3. To observe carefully Orwell's emphasis upon the importance of using fresh and vivid concrete words both in what he tells us about good and poor writing and in the words which he chooses to communicate his ideas.

4. To understand the concept of METAPHOR. (Read the definitions of METAPHOR, SIMILE, and ANALOGY in the STANDARD COLLEGE DICTIONARY.)

LESSON 10: CONCRETE AND ABSTRACT WORDS

PREPARATION: Review "Politics and the English Language" with special attention to the six rules of diction on pages 193-194.
Study in the HANDBOOK, Chapter 12, EXACT DICTION, pages 271-282, and Chapter 13, EFFECTIVE DICTION, pages 283-296.
Read Sonnets 29, 65, and 116 by William Shakespeare, found on page 35 of this STUDY GUIDE and "Ode to the West Wind" by Percy Bysshe Shelley, found on pages 38-39 of this STUDY GUIDE.

Your OBJECTIVES in Lesson 10 are the following:

1. To understand the concept of the distinction between CONCRETE and ABSTRACT words.

2. To be able to identify the SIMILE in Shakespeare's Sonnet 29.

3. To be able to explain the two parts of the ANALOGY in Shakespeare's Sonnet 65.

4. To be able to identify the METAPHOR in Shakespeare's Sonnet 116.

5. To be able to identify the tangible (CONCRETE) objects used by Shelley in "Ode to the West Wind" as a means of communicating his imppresions of the intangible west wind.

6. To apply the principle of the importance of CONCRETENESS in your own writing.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 4, an essay emphasizing concreteness in diction and specific details BEFORE Lesson 12.

UNIT III. TECHNIQUES IN READING COMPREHENSION

AIMS: The AIMS of UNIT III are to provide you with practice in techniques to develop reading skill and comprehension: recognizing the plan and organization of an essay, building outlines, writing summaries, and discovering implied meanings.

LESSON 11: RECOGNIZING THE PLAN AND ORGANIZATION OF AN ESSAY

PREPARATION: Read in TEN MASTERS "The United States," E.M. Forster, pages 24-28 (8 paragraphs).
Read in TEN MASTERS "The Bachelor's Dilemma," Herbert Gold, pages 332-337 (26 paragraphs).
Read Mr. Davis' note on Gold, pages 329-331.

Your OBJECTIVES in reading these essays are to determine the THESIS of each essay and to detect the major subdivisions of each essay.

LESSON 12: CONSTRUCTING A FORMAL OUTLINE

PREPARATION: Read in the HANDBOOK, Chapter 1, PURPOSE AND PLAN IN WRITING, pages 3-29 and Chapter 2, OUTLINING, pages 30-51. Read in TEN MASTERS "Raffles and Miss Blandish," George Orwell, pages 169-181 (20 paragraphs). After you have read this essay, prepare a preliminary outline to use during your viewing of the Telecast Lesson. The TOPIC OUTLINE on pages 33-34 in the HANDBOOK is a three-level outline. Use it as your model. You should also at this point be completing the MAIL-IN ASSIGNMENTS 5 and 6 on summary and outlining which your section grader must receive BEFORE Telecast Lesson 14. Do not wait until after Lessons 12 and 13 to complete these exercises. A part of the purpose in their design is that you will have worked through them before outlining and summarizing are discussed in the Telecast Lessons.

Your OBJECTIVE in Lesson 12 is to begin your acquaintance with the conventions of constructing a THREE-LEVEL TOPIC OUTLINE. You are beginning by learning to make an outline of an essay which you have read; later you will be preparing outlines for essays which you will write yourself.

LESSON 13: WRITING THE ONE-PARAGRAPH SUMMARY FROM AN OUTLINE OF AN ESSAY

PREPARATION: Read in the HANDBOOK, Chapter 43, Section G, SUMMARY AND PRECIS, pages 559-563. This is not a very thorough treatment of writing summaries, but it should help some. A part of your PREPARATION will be the MAIL-IN Exercise on writing a SUMMARY which you should have mailed in by the time of this Telecast Lesson.

Your OBJECTIVE in Lesson 13 is to gain further practice in using an OUTLINE as the basis for writing a SUMMARY which condenses several paragraphs of an essay into one paragraph written in your own phrases and sentences. Remember these requirements of the SUMMARY:

1. Selection of the central idea.

2. Selection of the necessary and relevant supporting details.

3. Accuracy in reporting the writer's views.

4. Objectivity.

5. Balance which reflects the emphasis upon ideas as it appears in the original essay.

LESSON 14: DEVELOPING A PARAGRAPH WITH DETAILS SELECTED FROM AN ESSAY

PREPARATION: Read and prepare in TEN MASTERS "Notes of a Native Son," James Baldwin, pages 289-308 (46 paragraphs), and "Marrakech," George Orwell, pages 195-200 (26 paragraphs). Read Mr. Davis' introduction to James Baldwin, pages 287-289. These two essays provide a basis of comparison and contrast because both deal with the subject of the relations between the Black Man and the White Man and because they are written by a representative of each of the two groups. While you are reading the essays, underline or write notes on the sentences and paragraphs which contain the central ideas and which reveal the authors' attitudes toward their subjects.

Your OBJECTIVE in Lesson 14 is practice the skill of selecting from an essay the relevant details to support and develop your answer to a question in essay form.

LESSON 15: READING FOR IMPLIED MEANINGS

PREPARATION: Read and prepare in TEN MASTERS "The American as Hipster," Herbert Gold, pages 346-355 (40 paragraphs), and in the HANDBOOK, Chapter 5, PARAGRAPH COHERENCE, pages 116-138.
Read the poems, "A Route of Evanescence," by Emily Dickinson and "My Last Duchess," by Robert Browning, found on pages 40-42 of this STUDY GUIDE.

Your OBJECTIVE in Lesson 15 is to learn to recognize an author's IMPLIED MEANINGS which can be conveyed to a reader in the following ways:

1. The use of words and phrases which are given special meanings by means of the context in which they are found. These meanings often go beyond the simple dictionary definitions of the words. Sometimes the dictionary synonym study will add to your comprehension of the implied meaning of a word, but your main guide should always be the context surrounding the word.

2. Pronouns and other expressions that are used as cross references to explicitly stated nouns and their qualifying adjectives.

3. Incomplete expressions (sometimes called elliptical expressions). When you encounter in a reading such words as other or more, you must ask yourself the appropriate question which would disclose the implied meaning, such as "other than what?" or "more than what?"

4. Transitional expressions which denote special relationships between ideas or information given by the author. These relationships are frequently either coordination (ideas given equal status) or subordination (ideas given unequal status). Some of the transitional expressions are but, however, although, in addition, on the other hand. These words often have almost no meaning in the ordinary sense (see how they are "defined" in the STANDARD COLLEGE DICTIONARY), but they often control the meanings of the words used in context with them. (For example, take another look at the sentence that you have just read. What would be different if but were removed? What other word could replace but and still convey the same relationship between the two parts of that sentence?)

5. Figures of speech. Similes, metaphors, and analogies are often used to imply meanings. These are not the only figures of speech, but it is not so important here to stress the names of these devices as it is to stress the fact that they are used to imply meanings by causing us as readers to call up suggested or associated meanings. A rather obvious example would be, "The pig-eyed man chose the horse-faced woman as his first dancing partner."

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 7, a SUMMARY PARAGRAPH, BEFORE Lesson 17. The directions for this Assignment are found on page 77 of the STUDY GUIDE.

MID-TERM EXAMINATION REMINDER: This will be a one-hour examination. It will contain 25-35 multiple choice questions drawn from "The Double Crisis," Aldous Huxley, TEN MASTERS, pages 75-99. You will mark your answers on an answer sheet which will be machine-scored. The examination will include (1) vocabulary items taken from the words used in the essay, (2) questions on the content of what is said in the essay, (3) questions on the organization and structure of the essay -- identifying paragraphs used to develop sub-topics of the essay and the patterns of organization such as chronology, analysis, comparison-contrast, or cause and effect, (4) the methods of paragraph development, and (5) the explicit identification of implied meanings. In more general terms, you will be examined on what Huxley says in this essay and how he says it.

PREPARATION: 1. Number the lines of the page. Each full page of this text contains 40 lines. You will need to have the lines numbered because the test will refer you to words by page and line number, for example: "irreconcilable (page 95, line 34) means..." It is not necessary for you to place a number beside each line of the page. You can use either of these systems: (A) Number the lines by groups of 5: 5, 10, 15 and so on through 35 and write the number beside the appropriate line on each page. Or, (B) You can cut a piece of heavy paper or light cardboard, line it up with the lines on a page, mark the numbers on this guide and simply place it beside the page which you are reading.

2. Number the paragraphs of the essay; it contains 55 paragraphs.

3. Read and study the essay, "The Double Crisis."

4. Keep a list of the vocabulary items from the essay which you have defined with the use of the STANDARD COLLEGE DICTIONARY. You may use this list during the examination, but you may not use any dictionary during the examination for two reasons: (A) a part of the purpose of this examination is to test your preparation for it, and (B) you will need all of your hour of examination time for the examination itself.

5. Prepare a three-level formal outline of "The Double Crisis." Bring this with you to the examination. It will serve you as a guide in answering the questions on structure and organization of the essay.

What to BRING to the Examination:

1. TEN MASTERS. This is to be an open-book examination. You must have your copy of the essay before you in this examination.
2. The formal three-level outline of "The Double Crisis." You will submit this after the examination with your exam answer sheet as a part of the exam.

What to BRING to the Examination (Continued):

3. Your vocabulary list. You will use this during the exam, but you will not submit it.

4. Two regular #2 lead pencils for marking your answering sheet.

LESSON 16: CHRONOLOGICAL PATTERNS OF ORGANIZATION AND DEVELOPMENT

PREPARATION: Read in TEN MASTERS "Adolf," D.H. Lawrence, pages 52-59, and Mr. Davis' introduction to Lawrence, pages 39-40.
Read in TEN MASTERS "Equal in Paris," James Baldwin, pages 309-323 (28 paragraphs).
Read in the HANDBOOK, Chapter 6, Paragraph Development, pages 139-170.

Your OBJECTIVE in Lesson 16 is to observe the use of a narrative or chronological pattern of organization and development in an expository essay which develops a theme or central idea.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 8, Objective Reading Test-Exercise BEFORE Lesson 18; found on pages 77-81 of this STUDY GUIDE.

LESSON 17: DEVELOPMENT AND ORGANIZATION BY ANALYSIS AND DIVISION

PREPARATION: Read and determine the basis of analysis and division in TEN MASTERS "The Guilty Vicarage," W.H. Auden, pages 203-214 (47 paragraphs).
Read Mr. Davis' introduction to Auden, pages 201-203.

Your OBJECTIVE in Lesson 17 is to observe the use of ANALYSIS and DIVISION in the exposition of a subject in an essay.

LESSON 18: DEVELOPMENT AND ORGANIZATION BY COMPARISON AND CONTRAST

PREPARATION: Read in TEN MASTERS "American Poetry," W.H. Auden, pages 215-226 (24 paragraphs).
Read in TEN MASTERS "J.D. Salinger's Closed Circuit," Mary McCarthy, pages 280-285 (22 paragraphs), and Mr. Davis' introduction to McCarthy, pages 235-237.
After reading "American Poetry," prepare notes in which you list the similarities and the differences in British and American poetry identified by Auden.
After reading "J.D. Salinger's Closed Circuit," prepare notes in which you list the similarities and differences in the novels of Hemingway and Salinger identified by McCarthy.

Your OBJECTIVE in Lesson 18 is to observe the use of COMPARISON and CONTRAST in the exposition of the subject of an essay.

MID-TERM EXAMINATION REMINDER: You should be well on the way to completing your preparation for this examination.

LESSON 19: DEVELOPMENT AND ORGANIZATION BY CAUSE AND EFFECT

PREPARATION: Read in TEN MASTERS "The Age of Happy Problems," Herbert Gold, pages 337-346 (32 paragraphs). As you study this essay look carefully for the CAUSE and EFFECT relationships which Gold makes either explicit or implicit. Prepare a list of them.

Your OBJECTIVE in Lesson 19 is to observe the use of CAUSE and EFFECT relationships in the exposition of the subject of an essay and to evaluate the validity of the relationships expressed or implied by the author.

UNIT IV: TECHNIQUES IN READING A BOOK AND IN WRITING MULTI-PARAGRAPH ESSAYS

AIMS: The AIMS of UNIT IV are to introduce you to some techniques in reading an extended exposition in a book-length treatment of a subject and in planning and writing multi-paragraph essays.

LESSON 20: APPROACHING A BOOK

PREPARATION: Read in THE PROUD TOWER, by Barbara Tuchman, the Foreword and Chapter I, "The Patricians," pages 1-69.
Study the illustrations in the section "Portraits of an Epoch" which is placed between pages 302 and 303.
Read the Afterword, pages 544 and References, pages 545-546.
Scan pages 547-55. Read the note, About the Author, which follows page 615.

Your OBJECTIVES in Lesson 20 are to:

1. Know the purpose, plan and subject of THE PROUD TOWER.
2. Know the qualifications of Barbara Tuchman for writing this book.
3. Identify the purpose and thesis of Chapter I and its relation to the purpose and thesis of the book.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 9, a paragraph developed by details selected from a reading to answer a question, BEFORE Lesson 22. The directions for this assignment are found on page 83 of this STUDY GUIDE.

LESSON 21: PLANNING AN ESSAY FROM A CONTROLLING THESIS AND OUTLINE

PREPARATION: Read in the HANDBOOK, Chapter 1, PURPOSE AND PLAN IN WRITING, pages 3-29; and Chapter 2, OUTLINING, pages 30-52. This will be a second reading of these chapters. You will be reading this time, however, with the added experience of Lesson 2-20 of this course and the comments from your section grader on the essays which you have written for this course.

ADVANCE READING ASSIGNMENT for Lesson 24, THE PROUD TOWER, Chapter II, "The Idea and the Deed."

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive MAIL-IN ASSIGNMENT 10, a FORMAL OUTLINE AND PLAN FOR AN ESSAY, BEFORE Lesson 23. Directions for this assignment are found on pages 83-85 of this STUDY GUIDE.

LESSONS 22-23: WRITING THE MULTI-PARAGRAPH ESSAY

PREPARATION: You should be completing the outline and plan for an essay which you will mail in as Assignment 10. You should keep a copy of this outline and use it as a guide for a first-draft of the essay which is due before Lesson 25.
Read in the HANDBOOK, Chapters 7, 8, and 9, pages 173-252. (You should regard this as a rapid reading or review. Pay closest attention to those principles of Sentence Structure which you recognize as being most important to your own needs. You should also be particularly concerned with the principles which your section grader has identified in his comments on your essay assignments.)

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 11 BEFORE Lesson 25. Directions for Assignment 11 are on page 87 of the STUDY GUIDE.

LESSONS 24-25: READING A BOOK

PREPARATION: Read in THE PROUD TOWER, Chapters II, III, and IV. As you read, make notes to be used for your essay based on this book.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 12 BEFORE Lesson 28. Directions for Assignment 12 are on pages 87-89 of the STUDY GUIDE.

LESSON 26: WRITING A LETTER OF APPLICATION

PREPARATION: Read in the HANDBOOK, Chapter 44, CORRESPONDENCE, pages 587-594.

Your OBJECTIVE in Lesson 26 is to learn the conventions of form for the BUSINESS LETTER.

MAIL-IN ASSIGNMENT REMINDER: Your section grader must receive Assignment 13, A LETTER OF APPLICATION, BEFORE Lesson 29. Directions found on page 91 of the Study Guide.

LESSONS 27-30: REVIEW OF THE FOUR UNITS OF THE COURSE

PREPARATION: Review the READING ASSIGNMENTS for UNITS I through IV with special attention to the assignments in the HANDBOOK. Test yourself with the HANDBOOK exercises again.

FINAL EXAMINATION

The Final Examination will be scheduled after Telecast Lesson 30. The Examination will be scheduled for a two-hour period. It will be an objective examination with multiple choice answers for 25 to 30 questions. This examination will be based on the skills of writing even though you will not actually write an essay. The questions will be related to planning an essay, preparing an outline for an essay, answering essay questions, and preparing a summary paragraph.

You should bring two regular No. 2 lead pencils to the examination for marking the machine-scored answer sheet.

SAMPLE OUTLINE

"What I Believe"

E. M. Forster

(1-2) I. Rejection of Belief and Faith

(3-4) II. Belief in personal relationships

    A. Assumption that the personality is solid
    B. Personal relations a means of order in chaos
    C. Current general distrust of personal relations

(5-7) III. The merits of democracy

    A. Least hateful form of government

        1. The assumption that the individual is important
        2. No division into the bossers and the bossed
        3. Liberty for the creative

    B. Democracy's allowance of criticism

(8-10) IV. The question of Force

    A. Hope in the stupidity of the strong
    B. Force not always dominant
    C. Creativity in the presence of force

(11-12) V. Distrust of Hero-worship

    A. Hero-worship not encouraged in a democracy
    B. Heroes associated with uniformity and violence

(13-17) VI. Belief in aristocracy

    A. A special aristocracy

        1. Sensitive
        2. Considerate
        3. Plucky

    B. Inability to transmit private decencies to public affairs

    C. Possible future recognition of the aristocrats

    D. Refutation of Christianity

SAMPLE OUTLINE

This is an outline of the first 45 paragraphs of the Introduction to TEN MASTERS. The numbers in the parentheses indicate the paragraph numbers included in each portion of the outline.

TEN MASTERS OF THE MODERN ESSAY

Introduction by Robert G. Davis

(1-4) I. The origin and method of the essay

 (1) A. The origin of the essay with Montaigne

 (2) B. The Etymology of the word essay

  1. French essai - to test, to try out

  2. Latin Testum - to test, to attempt

 (3-4) C. Method of the essayist

  1. Test of the author's personal experience, values and tastes

  2. The author's awareness of the reader's presence

(5-10) II. The value of the essay written from the personal view of a single author

 (6) A. The recognition of essays which present ideas and facts

  1. The essays in this book

  2. John Lock's An Essay Concerning Human Understanding

  3. David Hume's Essays Moral and Political

  4. Ernst Cassirer, An Essay on Man

 (7-10) B. Philosophical and artistic values

 (8) 1. Philosophical value of existentialism in the assertion of the unique individual consciousness

 (9-10) 2. Artistic values

   (a) pleasure or delight
   (b) instruction

(11-34) III. The style of the essay and its relation to conversation

- (12-16) A. The pleasure of conversation to speaker and listener
  - (13-14) 1. Interest in our personal converns
  - (15-16) 2. The recognition of the need to listen
- (17-19) B. Conversation as a means of testing one's views
  - (18) 1. The ability to engage in well-mannered argument
  - (19) 2. The art of persuasion
  - (21) 3. The analysis of conversation
    - (a) Themes and their development
    - (b) Use of facts and experiences
    - (c) Relation between topics
    - (d) The use of imagination and language
- (22-34) C. Differences between conversation and the essay
  - (23-25) 1. Spontaneity in conversation opposed to advance planning in the essay
  - (26-29) 2. The essayist's advantage in careful revised use of language
  - (30-34) 3. The essay as an art form which imitates the strengths of speech and avoids it weaknesses

(35-45) IV. The criteria of evaluating essays

- (36) A. Identification of the experience
  - (37) 1. Implied experience
  - (36) 2. Direct experience
    - (a) personal
    - (b) imagined
    - (c) reported and interpreted
  - (39-40) 3. Emphasis upon personal experience reported first-hand
- (41-44) B. The nature of truth in the autobiographical essay and in fiction
  - (43) 1. Actual experience in the essay
  - (43) 2. Altered or invented experience in fiction
- (45) C. Generalization drawn from experience

SAMPLE SUMMARY

The paragraph given here is a summary of paragraphs 5-10 of the Introduction to TEN MASTERS. This section of the essay is represented on the outline by Section II.

> In an age when most of us are searching for truth and knowledge which are generally accepted and not limited to any individual man, the reader may question the value of the essay which emphasizes the personal approach. The question is answered in part by recognizing that the term "essay" has been extended to include writings which are not merely individual and personal but which do present ideas and teach facts logically, coherently, and objectively. Many of the essays in this book are so written, as were famous essays by John Locke, David Hume, and Ernst Cassirer. Other essays, however, have primarily philosophical and artistic values. The philosophical values lie in the existentialist emphasis upon the importance of the individual consciousness with its emotions, sensations, imaginations and purposes which is shaped by unique individual circumstances and experiences. The second, or artistic value, of the personal essay is that it provides us with both instruction and pleasure. The reader finds pleasure in the author's ability to engage his interest and thought. Furthermore, the reader's pleasure is often accompanied by instruction from the significance of the substance and content of the essay.

(Approximately 190 words)

SAMPLE ESSAY

The assignment for this essay was to write an essay based on the student's knowledge of use of words which are not in the general vocabulary of English or not defined in a standard dictionary with the meanings known or used by the student. This assignment is similar to the subjects offered for MAIL-IN ASSIGNMENT 4 in this STUDY GUIDE.

TWO CHICAGO TYPES

The word greaser has come to be a very common term among the better half of college students in the Chicagoland area. The word greaser is directly opposed to the word duper. The best way to define greaser is to tell something about the mannerisms, hobbies, and the dress of a person known as a greaser. The greaser's manners are not the greatest example of chivalry ever exhibited, but when he has to, he can be a very courteous person. An example is visitor's day at the jail. His hobbies are many. They vary from tinkering with cars (stealing hubcaps, batteries, etc.) to such games as cops and robbers on a true to life scale. A greaser's dress is very comfortable and very stylish. The basic wardrobe consists of one pair of "baggy greys," one pair of "baggy blues," a Dago T-shirt, a hat which resembles one of a Swiss mountaineer and a pair of black combat boots. It is not known whether or not socks are worn. The greaser girl can be very, very good-looking. Her wardrobe usually consists of a black leather cabretta coat, a bulky sweater or a tight, tight curve-hugging sweater and a pair of capri pants which appear to be put on with a spray gun.

Earlier I mentioned what is known as a duper. It is essential to know what a duper looks like to fully appreciate a person who is a greaser. I will describe the duper girl first because she is usually a nice, polite good-looking girl. She wears tight-fitting clothes which consist of very bright and wild colors. Her make-up is applied very lightly to give the "natural" look. Her habits consist of dancing, party-going and sometimes smoking brands of cigarettesnot easily found in a tobacco shop. These are known as reefers. This, however, is not a distinguishing characteristic; greasers do this also.

The description of the duper male is not much different from that of the duper female so I will go no further.

SAMPLE ESSAY

The assignment for this essay was to write an essay based on the student's personal experience. The questions in the margin indicate some of the information which would have made the essay more concrete and more specifically related to the student's individual experience.

A BROTHER'S BOY

St. Patrick High School represents one of the oldest institutions of learning in the Chicago area. It was founded in 1865 by the Christian Brothers at 122 South Des Plaines Avenue. For almost a hundred years, this school turned out into society many a "brother's boy." In the late fifties, the school was moved to its present location at 5900 West Belmont Avenue. Here is one of the most modern schools in Chicago.

The building itself consists almost entirely of glass. Since the time of its conception, two additions have been placed in close proximity to the main building. The first was the Freshman "Roundhouse." As the name implies, the building is completely round and is used solely for the freshman classes. The second addition was just completed in 1967, and it houses the swimming pool.

For what reasons?

The key word at St. Pat's is discipline, as it is at all of the Christian Brother schools. It was here that I collected many deserving welts on the underserving parts of my body.

Which did you follow?

St. Pat's is rated very high academically. It offers to the student a very broad education and prepares him for his college major, if his future plans include this. The two biggest courses available are the business and scientific.

Which sport were you involved in?

One thing that is stressed just as much as studies at this school, and sometimes just a little more, is sports. Everyone is encouraged to join at least one activity, whether it be basketball, football, swimming, tennis, track, or any of the other sports.

What change? What was ahead? What would have been different?

Looking back on the four years that I spent at this school, I feel that they were full. It was during this time that I made the first big change in my life, but it also helped to prepare me for what was to lie ahead. Things would have been a lot different if I had not been exposed to the discipline offered at this school.

SAMPLE ESSAY

The essay "The Wright Side of the Cards" is based on information given in the Roving Reporter section of The Wright College News. The directions for writing this essay were as follows:

1. Read the letter to the editor and the three student responses to the question, "Do you think card-playing should be allowed in the school?"
2. Arrange headings under which you group the responses to the question and the type of arguments used to support the answers.
3. Write an essay which would serve as a report combining the responses and arguments based on the question.

EDITOR

Dear Editor:

On the campus here at Wright, the administration strictly forbids any form of card-playing anywhere in the building. The prohibition of this common form of entertainment is not only silly, it is unfair.

If students are forbidden to play cards, why aren't they forbidden to go bowling, play chess, read Esquire Magazine, or study any place outside of the library reading room?

Most of the students here would not find moral objection to card-playing. If the administration feels that it must look after the moral welfare of the school, it is out of place. The Chicago City College is not a religious institution. Morality is not the issue.

To my knowledge, there is no state law forbidding card-playing on college campuses, as students at such institutions as Northeastern, the Circle, and Loyola are permitted to amuse themselves in this manner.

If the administration is fearful that the entire student body will carelessly squander away their money, why should the Phys. Ed. department be allowed to sponsor bowling classes, as many bowlers find excitement in betting sums of money on the pin, on the game, or on the series?

To many, a game of cards provides an enjoyable pastime during a lunch hour or a break between classes. With no moral danger, many simply enjoy playing cards.

So, on behalf of all the card-lovers in the school, I sincerely implore the administration to give us this freedom. It won't hurt.

---Lars Nygren

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ROVING REPORTER

"Do you think card-playing should be allowed in school?"

Douglas D. Anderson, 20, Soph.:

I think it should be allowed because there is a vast lack of recreation during non-activity hours in this school. Card-playing is acceptable if put in the proper perspective. What I mean by that is, that there should be no gambling. I really don't think a game of poker or gin (rummy) would really undermine the morals of the student body. Maybe, if card-playing was allowed, there would be less noise in the student lounge. I frankly think it is that important of an issue.

Dyane Glick, 19, Soph.:

College is an educational institution and it should be devoted primarily for that purpose. Card-playing does not contribute to a scholastic or valid social education. The term card-playing is very general and can be taken various ways. On a gambling level it definitely should be eliminated in school, but college students should be mature and stable enough to know how to use their time. Therefore, if the student feels that he will not be capable of coping with his studies and must relieve his tensions by a game of cards, let him be the one to choose.

Jeffrey Byer, 19, Soph.:

I believe that due to pressures imposed by outside sources on students, the school should take into account that students need outlets not totally accepted by Puritan ethics. Card-playing is a form of relaxation, and therefore a release of some pressure. As long as a student doesn't go home without a cent in his pocket, and plays cards for relaxation, it should be allowed in school.

Jackie Bugajsky, 17, Frosh.:

I believe card-playing should be allowed. I can't see any harm in a simple game of runny and the likes, as long as money is not included. Even poker should be allowed. Card-playing, just like chess, is a pastime to keep us students out of trouble. Many students play cards behind the authorities' backs. No harm is done and it would be just the same as if card-playing were allowed.

Shelly Katzeff, Barry Tabas, and Phyllis Goldberg, all 18, Frosh.:

Gambling is against the law. However, a card game which is not played for money is not considered gambling. Many students at Wright have hours of breaks between classes. During these breaks card games are in full swing. At all other schools in Chicago, card-playing is allowed and is considered a relaxing activity not harmful to anyone. The library and Senate lounge are usually filled with students studying -- everyone cannot fit into these rooms. Therefore, many students play cards in the lounge. One must admit -- it keeps us out of the halls and off the streets!

THE WRIGHT SIDE OF THE CARDS

In the latest issue of the Wright College News, a letter to the editor was published concerning playing cards in school. The Wright administration has ruled that no card-playing will be allowed in the building. In the letter, Lars Nygren points out that other schools, such as Northeastern, Loyola, and the Circle, have no such restriction on their students. Nygren also said that there is "no moral danger, many simply enjoy card-playing."

The "Roving Reporter" then interviewed eight students to get some other opinions on the subject. Douglas D. Anderson stated that card-playing should be allowed because "there is a vast lack of recreation during non-activity hours." Jeffrey Byer feels that the students need some form of recreation and that card-playing is one form. Jackie Bugajsky thinks that card-playing will "keep us students out of trouble." Shelley Katzeff, Barry Tabas, and Phyllis Goldberg all think that it should be allowed; they state that it is "a relaxing activity, not harmful to anyone."

Only one person interviewed showed a tendency toward being against card-playing. Dyane Glick feels that "college is an educational institution and it should be devoted primarily for that purpose." She also said, however, that college students should be mature enough to decide how to use their own spare time and that the choice between studying or playing cards should be left up to them.

SAMPLE ESSAY

This essay is related to an assignment which was given to students immediately after the death of Dr. Martin Luther King. The directions for the essay were as follows:

> "Ten years from now your children may ask you what you knew about what kind of man Dr. King was. In the essay, imagine that you are answering your child's question."

(On the occasion that my students were writing this essay, I decided to join them in the assignment. The essay here is the one which I wrote. Many of the student's own essays were equally as well-written as my own and some were better because some of the students knew more about Dr. King through personal acquaintance with him. Unfortunately, however, I failed to save any of the student essays. You should examine this essay as an example of organization by analysis and of the use of very obvious transitions between the sub-topics in the essay.)

MEMORY OF A MAN

I remember Dr. Martin Luther King in at least four ways. I remember him first as a man. I remember him as a Christian. I remember him as an American. And I remember him as a Negro. I must confess, also, that I tend always to think of these four memories in the order that I have mentioned them. I do not know that Dr. King would have especially wanted to be remembered in that order; but if he had not approved, I am sure he would have forgiven.

I never saw Dr. King in person. But when I looked at his picture or saw him on television, I was always immediately struck by the thought, "Here is a man." His image was always forcefully masculine. He was not tall, I think, but his frame was solid and muscular. But it was his handsomely formed head with his brow, his rounded face, his mustache, and above all his large, dark, and well-set eyes that spoke of his manliness. The eyes always focused directly on the person he talked to in his eloquent and commanding baritone voice. His beautiful wife and their four handsome children were there as a reminder that he was a man like most of us.

But from that common bond of humanity there arose certain differences which set Dr. King apart from other men. I could never hope to explain, of course, what actually made him different, only name some of the obvious. He was set apart, first, by his intelligence. Every part of his physical being, every action, and every sentence that he uttered carried the clear stamp of a superior mind. He used that mind primarily to shape his deep and daring thoughts into clear and forceful sentences. He had a message, and he had the skill to find the word, the phrase, and the imagery to communicate his message. His thoughts and his ideas were made blisteringly clear. I never once heard either his friends or his enemies say, "I don't understand what he says."

His humanity, his intelligence and his command of the English language all provided Dr. King with power. Many men have such power. Their use of that power is the key to their character and to their importance to our society. Some men refuse to use the power at all; some choose to use their power to mislead or to gain personal advantage over others. Martin Luther King chose to use his power to help others rather than merely helping himself.

I don't believe that Dr. King was ever in any doubt at all about the proper use of his power. Because he was committed at an early age to total acceptance of the Christian life, he knew that he would use his power to defend, to explain and to exemplify the Christian ethic. He knew that other religions exist, and I am sure that he respected them, but he was a Christian and would act as such. He accepted the commandment to love his neighbor, not merely as a phrase nor as an ideal of what he should do, but as a commandment to guide his daily actions and thoughts. He understood completely the meaning of the virtues of Faith, Hope, and Love. That understanding gave him a vision of the purpose to which he dedicated his life.

He was, then, a man and a Christian, but he was also an American. He loved his country as a part of himself. He knew its past accomplishments, its strengths, and its beauties. But he saw at the same time the ever growing signs of destruction in divisions between its people, the selfishness of the search for material wealth with the increasing gap between the rich and the poor, and the glorification of war and civil violence. He respected the need for law and order, but he insisted that law and order must be founded on a wide and solid base of human justice. When he searched for that foundation of justice, he too often found large parts missing and glaring flaws in the parts that were in place. His duty was clear. He would work to rebuild and repair the foundation of human justice upon which our nation could try once again to unite its people. He asked for nothing more than a return to the great original promise of a nation which would respect the human worth and dignity of every man and guarantee his right to realize his worth and dignity both socially and economically.

As a Negro, Martin Luther King found himself a member of one of the minority groups still waiting to realize that great promise. For three and a half centuries the Negro has been a part of America. He spent two and a half centuries in slavery. He has waited another century for the true fulfillment of an Emancipation Proclamation. In the last quarter-century, the American Negro has seen his nation assume the role of leading the oppressed and impoverished peoples throughout the world in a revolution attempting to raise their economic and cultural standards. The American Negro expected to be a part of that revolution, for surely whatever his country would do for others, it would do for its own. His expectation, however, was not realized. The widening gap between expectation and realization produced frustration, anger, hatred, and sometimes violence.

The leading voice speaking of hope, love and nonviolence was the voice of Martin Luther King. In Birmingham, Selma, Memphis, Washington, and Chicago, he led peaceful and non-violent marches. This was his method to alert the uninformed, and the apathetic, and perhaps to win the intolerant and the antagonistic. He knew that his country was gravely ill. He knew that the first step in any therapy is to persuade the ill that he is not well and that he needs help. In assuming the task of pointing the way to recovery for all Americans, Dr. King knew that he was also assuming an awesome responsibility. He fulfilled that responsibility by his courageous adherence to his doctrine of love and nonviolence. He was faced by opponents both black and white. But he never turned away from his purpose. Even in the despair and frustration of his last days, filled with an inescapable premonition of death, he could face his world and say, "I have climbed to the mountain top. I have seen the promised land."

SAMPLE PARAGRAPH TO ANSWER AN ESSAY QUESTION

This paragraph was written to answer the question, "To what extent does George Orwell use his own figures of speech to provide concreteness in his essay, "Politics and the English Language"?

In his essay "Politics and the English Language" George Orwell uses many similes and metaphors. But what are similes and metaphors? A simile is a comparison between two unlike things by using the words like or as. A metaphor is a comparison of two unlike things without using the words like or as. An example of a simile is "an accumulation of stale phrases chokes him like tea leaves blocking a sink." An example of a metaphor is "this catalogue of swindles and perversions." An example of how Orwell incorporates these comparisons into his essay follows. George Orwell chose to talk about the decaying English language in "Politics and the English Language." He writes that there is a lack of originality and an abundance of abstract ideas. "Phrases" are "tacked together like sections of a prefabricated hen-house." As "the concrete melts into the abstract," it is difficult to see the real meaning through the "hugh dump of worn-out metaphors." It is up to the general populace to do something about this serious problem. They themselves must avoid turning "to long words and exhausted idioms, like a scuttle-fish squirting out ink."

WILLIAM SHAKESPEARE
(1564-1616)

SONNET 29

When in disgrace with fortune and men's eyes
I all alone bewail my outcast state,
And trouble deaf Heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least--
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at Heaven's gate.
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

SONNET 65

Since brass, nor stone, nor earth, nor boundless sea
But sad mortality o'ersways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
Oh, how shall summer's honey breath hold out
Against the wreckful siege of battering days
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! Where, alack,
Shall Time's best jewel from Time's chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
Oh, none, unless this miracle have might
That in black ink my love may still shine bright.

SONNET 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
Oh no! It is an ever-fixed mark
That looks on tempests and is never shaken.
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come.
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

JOHN DONNE
(1573-1631)

A VALEDICTION FORBIDDING MOURNING

As virtuous men pass mildly away,
And whisper to their souls to go,
Whilst some of their sad friends do say,
"The breath goes now," and some say,
"No."

So let us melt, and make no noise,
No tear-floods, nor sigh-tempests
move;
'Twere profanation of our joys
To tell the laity our love.

Moving of the earth brings harms and fears,
Men reckon what it did, and meant;
But trepidation of the spheres,
Though greater far, is innocent.

Dull sublunary lovers' love
--Whose soul is sense--cannot admit
Absence, because it doth remove
Those things which elemented it.

But we by a love so much refined
That ourselves know not what it is,
Inter-assured of the mind,
Care less eyes, lips and hands to miss.

Our two souls therefore, which are one,
Though I must go, endure not yet
A breach, but an expansion,
Like gold to airy thinness beat.

If they be two, they are two so
As stiff twin compasses are two;
Thy soul, the fixed foot, makes no show
To move, but doth, if the other do.

And though it in the center sit,
Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect, as that comes home.

Such wilt thou be to me, who must
Like the other foot, obliquely run;
Thy firmness draws my circle just,
And makes me end, where I begun.

ANDREW MARVELL
(1621-1678)

TO HIS COY MISTRESS

Had we but world enough, and time
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Should'st rubies find: I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow.
An hundred years should go to praise
Thine eyes; and on they forehead gaze:
Two hundred to adore each breast:
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time's winged chariot hurrying near:
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song: then worms shall try
That long-preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.
Now, therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires.
Now let us sport us while we may;
And now, like amorous birds of prey,
Rather at once our Time devour,
Than languish in his slow-chapt power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life.
Thus, though we cannot make our sun
Stand still, yet we will make him run.

JOHN KEATS
(1795-1821)

ON FIRST LOOKING INTO CHAPMAN'S HOMER

Much have I travelled in the realms of gold
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.

Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne:
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:

--Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez -- when with eagle eyes
He stared at the Pacific -- and all his men
Looked at each other with a wild surmise--
Silent, upon a peak in Darien.

PERCY BYSSHE SHELLEY
(1792-1822)

OZYMANDIAS

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shattered visage lies, whose frown
And wrinkled lip and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things.
The hand that mocked them and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, king of kings;
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare,
The lone and level sands stretch far away.

ODE TO THE WEST WIND

I

O wild West Wind, thou breath of Autumn's being,
  Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
  Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou
  Who chariotest to their dark wintry bed
The winged seeds, where they lie cold and low,
  Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow
  Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
  With living hues and odours plain and hill:
Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, oh, hear!

II

Thou on whose stream, mid the steep sky's commotion,
  Loose clouds like earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,
  Angels of rain and lightning: there are spread
On the blue surface of thine airy surge,
  Like the bright hair uplifted from the head
Of some fierce Maenad, even from the dim verge
  Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge
  Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
  Vaulted with all they congregated might
Of vapours, from whose solid atmosphere
Black rain, and fire, and hail, will burst: oh, hear!

III

Thou who didst waken from his summer dreams
  The blue Mediterranean, where he lay
Lulled by the coil of his crystalline streams,
  Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
  Quivering within the wave's intenser day,
All overgrown with azure moss and flowers
  So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers
  Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
  The sapless foliage of the ocean, know
Thy voice, and suddenly grow grey with fear,
And tremble and despoil themselves: oh, hear!

IV

If I were a dead leaf thou mightest bear;
  If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
  The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
  I were as in my boyhood, and could be
The comrade of thy wanderings over heaven,
  As then, when to outstrip thy skiey speed
Scarce seemed a vision, I would ne'er have striven
  As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
  I fall upon the thorns of life! I bleed!
A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

V

Make me thy lyre, ev'n as the forest is:
  What if my leaves are falling like its own?
The tumult of thy mighty harmonies
  Will take from both a deep autumnal tone,
Sweet though in sadness. Be thou, Spirit, fierce,
  My spirit! Be thou me, impetuous one!
Drive my dead thoughts over the universe
  Like withered leaves to quicken a new birth;
And, by the incantation of this verse,
  Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
  Be through my lips to unawakened earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

EMILY DICKINSON
(1830-1886)

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple Host
Who took the Flag today
Can tell the definition
So clear of Victory

As he defeated - dying -
On whose forbidden ear
The distant strains of triumph
Burst agonized and clear!

1859?, 1878

A Route of Evanescence
With a revolving Wheel -
A Resonance of Emerald -
A Rush of Cochineal -
And every Blossom on the Bush
Adjusts its tumbled Head -
The mail from Tunis, probably,
An easy Morning's Ride -

1879?, 1891

There's a certain Slant of light,
Winter Afternoons -
That oppresses, like the Heft
Of Cathedral Tunes -

Heavenly Hurt, it gives us -
We can find no scar,
But internal difference,
Where the Meanings, are -

None may teach it - Any -
'Tis the Seal Despair -
An imperial affliction
Sent us of the Air -

When it comes, the Landscape listens -
Shadows - hold their breath -
When it goes, 'tis like the Distance
On the look of Death -

1861?, 1890

ROBERT BROWNING
(1812-1889)

Song from Pippa Passes

Pippa Passes is a dramatic poem in which Pippa, the little silk-winder of Asolo, Italy, goes singing through the streets of the village on New Year's Day, her one holiday, and unconsciously influences the lives and actions of others.

The Year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in His Heaven--
All's right with the world!

(1841)

ROBERT BROWNING
(1812-1889)

MY LAST DUCHESS

The speaker is the Duke of Ferrara, Ferrara is an old and proud city in northern Italy. The Duke is negotiating with an envoy for the hand of a Count's daughter.

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will 't please you sit and look at her? I said
"Frà Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself, they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Frà Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart--how shall I say?--too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace--all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men--good! but thanked
Somehow--I know not how--as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill

In speech--which I have not--to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"--and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse--
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will 't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mind for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

(1842)

Neptune, god of the sea.
Claus of Innsbruck, an imaginary sculptor.
Innsbruck, the capital of Tyrol in Austria, is noted for its bronze work on the tomb of the Emperor Maximilian (1459-1519).

WRITING ASSIGNMENTS and EXERCISES to be MAILED to the SECTION GRADER for EVALUATION

The DETAILED INSTRUCTIONS for each of these assignments will be found on pages 45-91of the Study Guide. Remember two requirements: (1) Your Section grader must receive each of the assignments BEFORE the Telecast Lesson indicated here. (2) Your essays, summaries, paragraphs, and outlines MUST conform to the MANUSCRIPT FORM described in the HANDBOOK, Chapter 36, and in the NOTE ON MANUSCRIPT FORM AND MAILING PROCEDURES found on page 7 of this Study Guide.

MAIL-IN ASSIGNMENTS	DUE BEFORE
1. Exercise on Thinking and Reasoning	Lesson 5
2. Essay (3 to 5 paragraphs of personal experience related to "What I Believe" by E.M. Forster).	Lesson 6
3. Dictionary Exercise-Test	Lesson 9
4. Essay (3 to 5 paragraphs on personal experience emphasizing concreteness in diction and specific details).	Lesson 12
5. Exercise on Outlining	Lesson 14
6. Exercise on Writing a Summary	Lesson 14
7. Summary Paragraph	Lesson 17
8. Objective Reading Test-Exercise	Lesson 18
9. Paragraph developed by details selected from a reading to answer a question	Lesson 22
10. Formal Outline and Plan for an Essay	Lesson 23
11. Essay based on the Outline	Lesson 25
12. Essay on a subject from THE PROUD TOWER	Lesson 28
13. Letter of Application	Lesson 29

PLACE
STAMP
HERE

TV ENGLISH 101
TV College
5400 N. St. Louis Avenue
Chicago, Illinois 60625

NAME ____________________

ADDRESS ____________________

____

____

Address Form B

Fold

DIRECTIONS:

A. First Student Mailing:
    1. Tear form carefully from Study Guide.
    2. Fill out Address Form A with your Section Teacher's name, section number, and your name and address as sender.
    3. Fill out Address Form B with your name and address.
    4. Fold paper so that address of Instructor, TV English 101 is outside.
    5. Affix stamp and seal with tape or staple.
    6. Mail on or before due date.

B. Second Student Mailing:
    1. Enclose in legal sized envelope.
    2. Address to Instructor, TV English 101 as above.
    3. Affix stamp and mail promptly.

Fold

FROM:

PLACE
STAMP
HERE

NAME ____________________
SECTION TEACHER, TV ENGLISH 101

Section ____________________

TV COLLEGE
5400 N. St. Louis Avenue
Chicago, Illinois 60625

MAIL-IN ASSIGNMENT 1: EXERCISE ON THINKING AND REASONING

Due BEFORE Lesson 5

OBJECTIVES: Your OBJECTIVES in this assignment are these:

1. Complete and mail the exercise before Lesson 5.
2. To review the HANDBOOK, Chapter 3 and extract important definitions and statements of principles in orderly thought.
3. To apply these definitions and principles in your evaluation of the essays "What I Believe" and "Was Benedict Arnold a Traitor?"

EVALUATION: Most of the items in this exercise require precise and accurate answers. Your section grader will apply these criteria of precision and accuracy in evaluating your answers to these items. Two or three of the items require you to exercise your own judgment and orderly thought. Your section grader will evaluate your response to these items upon the criterion of the validity of the evidence which you give to support the conclusions in your response.
The exercise calls for 41-42 answers or responses from you. You should have no more than 5 responses which your section grader will evaluate as lacking in precision, accuracy, or valid judgment.

- -

MAIL-IN ASSIGNMENT 1: EXERCISE ON THINKING AND REASONING

Due BEFORE Lesson 5

I. The items in this section of the exercise are based on the information given in the HANDBOOK, Chapter 3, LOGIC, pages 52-79. Complete the following statements with the information provided by the HANDBOOK.

1. The two parts of an argument are ________________ and __________________.

2. The observed fact or set of facts upon which an argument is based is called the ____________________.

3. The assumption is ____

   ____.

4. A fact may be defined as ____

   ____.

5. A judgment is ____

   ____.

6. The four criteria in evaluating generalizations are ____________________

   ____

   ____.

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MAIL-IN ASSIGNMENT 1 (Continued)

7. The two tests of casual generalizations are ______________________________

____.

8. An analogy is ____.

9. The two principles by which to test analogies offered as proof are (A)____

____

and (B)____.

II. The items in this section of the exercise are based on the form of the SYLLOGISM. The SYLLOGISM is defined in the STANDARD COLLEGE DICTIONARY. It was discussed in Lesson 2. Complete the following syllogisms:

1. Major Premise: Novelists who emphasize violence and sordidness give an unfair picture of American life.

   Minor Premise: Faulkner and Salinger ______________________.

   Conclusion: ______________________ give an unfair picture of American Life.

   (See HANDBOOK, page 59.)

2. Major Premise: ______________________ are best for Americans.

   Minor Premise: Spanish is an easy language.

   Conclusion: ____________ is the best language for American to learn.

   (See HANDBOOK, page 66, Exercise Item 14.)

3. Expand the campaign slogan, "Vote for Dixon Dichter to give America new leadership," into the form of a SYLLOGISM.

   Major Premise: ______________________________________

   ______________________________________.

   Minor Premise: ______________________________________

   ______________________________________.

   Conclusion: ______________________________________

   ______________________________________.

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III. The items in this section of the exercise are based on your reading and evaluation of the essays "What I Believe" and "Was Benedict Arnold a Traitor?"

A. The following statements are from "What I Believe." Identify each one as assumption, fact, or judgment:

1. Personal relations are despised today. ______________

2. Dante places Brutus and Cassius in the lowest circle of Hell. __________.

3. I realize that all society rests upon force. ______________

4. Hero-worship is a dangerous vice. __________________

B. The following questions are based on "Was Benedict Arnold a Traitor?"

1. Graves defines a traitor in paragraph 2 as ____________________________

____.

2. Graves draws an analogy between Benedict Arnold and Judas Iscariot in paragraph 2. Test this analogy by the two principles given in the HANDBOOK, page 79, and by completing the following:

The concrete similarities between Arnold and Judas stated by Graves are

____

____.

Does Graves identify any differences between Arnold and Judas? _________

____.

What differences do you find between Judas and Arnold? _______________

____.

3. At the end of paragraph 2, Graves states that Arnold's "motives seem to have been far from base, and his financial honesty beyond question." Complete the following to indicate the evidence which Graves expects us to accept as factual evidence to support these conclusions.

Evidence to support "his motives seem to have been far from base." (Give short quotations from the essay and include the paragraph number in parentheses after the quotation.)

1. ____.

2. ____.

3. ____.

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Evidence to support "his financial honesty (was) beyond question." Follow previous directions for short quotations.

1. ______________________________.

2. ______________________________.

3. ______________________________.

Read again in the HANDBOOK, page 64, the guides to verifying facts and evaluating judgments. Then answer these questions:

4. Do you believe, after reading Mr. Davis' introduction to Robert Graves, that Graves qualifies as an authority on the subject of Benedict Arnold?

   ____

5. The motive given by Graves in writing this essay is given in paragraph 1. This motive is ______________________________

   ______________________________.

6. Does this motive indicate that Graves will gain anything personally from our acceptance of his conclusions about Arnold? _______ If your answer is yes, what do you see as personal gain to Graves? ______________

   ______________________________.

7. What would you have to do in order to follow the requirements of the third guide on page 64 of the HANDBOOK in your evaluation of Grave's account of Benedict Arnold? ______________________________

   ____

   ______________________________.

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MAIL-IN ASSIGNMENT 2: ESSAY ON PERSONAL EXPERIENCE

Due BEFORE Lesson 6

OBJECTIVES: Your OBJECTIVES in this essay are to follow the directions given here as closely as possible in writing an essay based on your personal experience which you can relate to one of the main ideas in "What I Believe" by E.M. Forster.

Directions for writing the essay:

1. You should have read "What I Believe" by E.M. Forster.

2. Plan to write an essay of 3 to 5 paragraphs or 600 to 1000 words. (It is highly unlikely that your section grader will count the words. I mention length here only because students always seem to be interested in that question first.) If you do an adequate job of following the directions here, you should find that you will have more difficulty in limiting the essay to 1000 words than you will in finding that much to say. *Quality* in writing is always more desirable than *quantity*. A part of *quality* is the *adequate development* of your main ideas. When you have *adequate development*, you will almost invariably have sufficient quantity.

3. I am listing here some sentences from Forster's essay which represent some of his main ideas and some of his more challenging thoughts. After each sentence, I have listed one or more *subjects* (*not titles*) related to his sentence which your own personal experience might allow you to use as the subject for your essay.

   A. "My law-givers are Erasmus and Montaigne, not Moses and St. Paul." (Paragraph 1)

      Possible essay subjects:
      1. Your own law-givers.
      2. A writer who has influenced your thought and behavior.

   B. "...I certainly can proclaim that I believe in personal relationship." (Paragraph 3)

      Possible essay subjects:
      1. The value which you place on personal relationships.
      2. The person who has most influenced your thought and behavior.

   C. "So Two Cheers for Democracy: one because it admits variety and two because it permits criticism." (Paragraph 7)

      Possible essay subjects:
      1. An answer to this question: Has your own experience with Democracy in America supported the view that it admits variety and permits criticism?
      2. Can you identify a merit of Democracy not included in Forster's list?

   A note of warning: Democracy is an abstract word. It means different things to different people. This subject can lead you into the realm of the general and away from your own personal experience. If you choose it, make sure that you can develop your ideas with concrete and specific details of accounts of your own experiences and not with generalizations which you have picked up from newspapers, magazines, and conversations with friends and family.

D. "I realize that all society rests upon force." (Paragraph 9)

Possible essay subjects:

1. Your own experience with force as it is employed in America today.
2. An account of how society has forced you to behave on occasion in a manner contrary to your own wishes or your own principles of honorable conduct.

E. "Hero-worship is a dangerous vice..." (Paragraph 11)

Possible essay subjects:

1. A defense of your own hero-worship.
2. A contrast between your childhood heroes and your heroes today.

4. Choose one of the subjects listed above as the subject for this essay. Your choice should be based first on the subject which will allow you to use your own personal experience to the greatest advantage and second on your interest in the subject.

5. Your audience for this essay will be your section grader. This is the first opportunity for you and him to become acquainted. Speak as directly to him as your imagination will allow. You cannot, of course, give him a complete autobiography in this essay, but remember that he does not know you yet, and you therefore cannot assume that he knows anything that is crucial and relevant to your subject except what he finds in your essay itself.

6. Plan the number of paragraphs which you think you will need to develop your subject. (You could read the HANDBOOK, Chapter 1 at this point as a guide. You should also read some of the sample student essays given on pages 27-33 of this Study Guide.) The first paragraph should clearly indicate which subject you have chosen. It should also indicate to your reader the plan and organization of the following paragraphs.

7. Here is an example of how I might plan an essay on the subject of a writer who has influenced me; my thought and behavior. I am choosing E.M. Forster because he is very much in my mind at the moment and because I do honestly believe that he has influenced me somewhat.

   First paragraph:

   I would begin with this as a thesis sentence (statement of the main idea):

   The novels and essays of E.M. Forster have appealed to me so much that I believe they have sometimes contributed to my making decisions about problems in my thinking and in my actions.

After this, I would identify the Forster novels and essays which I remember most vividly:

Novels: *A Passage to India* and *Howard's End*

Essays: "What I Believe," "The United States," and "My Wood."

I would not then necessarily attempt to deal with all of these essays and novels in an essay of only 5 paragraphs. I would indicate to my reader that of these the most influencial have been *A Passage to India* and "What I Believe."

In one or two paragraphs I would explain that *A Passage to India* helped me to understand the complexity of the problem of relations between men of different races. I would then give an account of two experiences that I have had with men from India. One of these happened to be very unpleasant while the other was happily very pleasant.

In one or two paragraphs I would point out that the sentence from "What I Believe" which has been in my thoughts most recently is "Hero-worship is a dangerous vice." I would then relate that to my understanding and observation of some of the disappointments of the 1968 presidential election.

8. After you have gone through a similar process of planning your paragraphs, write a first draft of the essay.
9. Examine your first draft on the basis of the criteria for evaluation listed below under EVALUATION. Make any changes which you believe will help you to meet those criteria. When you honestly believe that you have done the best that you can, then prepare your second draft for mailing.
10. Give the essay a title. Remember the subjects listed above are not intended to serve as titles. Your title should be more directly related to the specific topic of your own essay.
11. Follow the directions for manuscript form and for mailing.
12. Don't panic and don't freeze. Your section grader is an experienced teacher. He does not expect perfection or a Nobel Prize Essay. He will appreciate sincerity, honesty, and originality.

EVALUATION: Your section grader will evaluate this first essay on the basis of these criteria:

1. A clear statement of the *thesis* or main idea which identifies the *subject* of the essay and the writer's purpose in the first paragraph.
2. A *topic sentence* for each paragraph to identify the specific *topic* drawn from the *subject* of the essay which is developed in each paragraph.
3. The *development* of each paragraph by an account of the writer's own personal experience which is related both to the *subject* of the essay and to the particular *topic* of the paragraph.

4. The *order* in which the paragraphs are arranged. Does this *order* grow from and follow the *order* indicated in the opening paragraph of the essay?

5. The *order* and *arrangement* of the material used to develop the *topic sentence* in each paragraph. Does this *order* grow from and follow the *order* indicated in the *topic sentence*?

6. The command of the mechanics of spelling and punctuation.

7. Compliance with the directions for manuscript form.

REVISION: Your section grader will return your essay with his evaluation and directions for revision. You must revise the essay according to these directions. Record your grade in your own record sheet. Return both the original essay and your revision to your section grader.

MAIL-IN ASSIGNMENT 3: DICTIONARY EXERCISE-TEST

Due BEFORE Lesson 9

DIRECTIONS: Complete the items following by supplying the information requested. All items are taken from the STANDARD COLLEGE DICTIONARY.

OBJECTIVES: Your OBJECTIVE in this Exercise-Test is to demonstrate your ability to use the STANDARD COLLEGE DICTIONARY with accuracy and precision.

EVALUATION: Your section grader will evaluate your performance on this Exercise-Test on the basis of these criteria:

1. Accuracy of your answers.
2. Completeness of your answers. DO NOT use any ABBREVIATIONS in your answers. Use the complete word. The table of ABBREVIATIONS USED IN THIS BOOK is printed inside the front cover of your dictionary.
3. This Exercise-Test calls for 62 answers. You should have no more than 10 errors.

MAIL-IN ASSIGNMENT 3

Due BEFORE Lesson 9

I. ENTRY WORD

1. How many separate main entries are given in the dictionary for rack? ________

2. Why are these words listed separately, rather than under a single entry?

   ____.

3. What historical figure is credited with the statement après moi le déluge?

   ____.

4. What character trait would probably be implied when a man is called another Micawber? ________________________________.

5. What is the geographical location of Canaan? ________________________.

6. From the word oppugn, the prefix in- and the suffix -able, define the word inoppugnable. ________________________________.

II. WORD DIVISION

7. Indicate how the following words are divided into written syllables:

   adjoin ____________________
   Shakespearean ____________________
   luscious____________________
   feeble-minded ____________________
   postage ____________________

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III. PRONUNCIATION

8. Which syllable receives the primary stress in the word conduct in the following sentence?

   Tom's mother was pleased to hear of his good conduct in church school.
   Syllable number __________

9. Which syllable receives the primary stress in the word record in the following sentence?

   Jane has great difficulty with her bank balance because she seldom records her deposits. Syllable number _______

10. What are the two words used to illustrate the sound of -ee- in the word creek? ____

11. What are the two words used to illustrate the sound of -s- in blouse?
    ____

IV. PARTS OF SPEECH

12. The STANDARD COLLEGE DICTIONARY uses definitions number ____ through number ____ to define dip as a transitive verb.

13. The STANDARD COLLEGE DICTIONARY uses definitions number ____ through number ____ to define dip as an intransitive verb.

14. The STANDARD COLLEGE DICTIONARY uses definitions number ____ through number ____ to define dip as a noun.

15. What part of speech labels does the STANDARD COLLEGE DICTIONARY give to the following words?

    both________________________
    model_______________________
    inside______________________

V. INFLECTED FORMS

16. What are the plural forms for the following nouns?

    cough ______________________
    roof ______________________
    moose ______________________
    sheaf ______________________
    brother-in-law__________________________
    stratum ____________________

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17. What are the past, past participle, and present participle forms of the following verbs?

die____
begin____
raise____
shrink____

18. What are the comparative and superlative forms for the following adjectives and adverbs?

bad____
late____
quickly____

VI. DEFINITIONS

Give the appropriate definition for the underlined words as they are used in each sentence.

19. The director has now cast all parts in the movie. Definition number _____ for cast used as ________________. (Give the part of speech label.)

20. He was converted to the new style of dress. Definition number ____ for convert used as ________________. (Give the part of speech label.)

VII. ETYMOLOGIES

21. Give a full transcription of the etymology given for these words. Do not use abbreviations.

gum^{1} ____

gum^{2} ____

case^{1} ____

case^{2} ____

VIII. USAGE NOTES

22. According to the usage note for leave^{1}, the use of leave in the sentence "Leave me go," would be standard or nonstandard? ________________

IX. SYNONYMS

Supply the most appropriate word, abandon, desert, or forsake in the following sentences:

23. He vowed never to ________________ his hometown.
24. The recruits ________________ the work party.
25. Tim usually ________________ his home improvement projects before they are completed.

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MAIL-IN ASSIGNMENT 4: ESSAY EMPHASIZING CONCRETENESS IN DICTION AND SPECIFIC DETAILS

Due BEFORE Lesson 12

DIRECTIONS: Write an essay of from 3 to 5 paragraphs (600 to 1,000 words) on one of the following topics, or a topic of your own choice which is similar to one given here. Remember that these are topics or subjects; not titles.

Possible essay subjects:

1. Changes in your reading tastes.
2. Your experience with learning the English language.
3. The techniques and methods of instruction employed by the most effective English teacher you have known.
4. One of the subjects offered for MAIL-IN ASSIGNMENT 2 which you did not use in Assignment 2.
5. Your observations and impressions of a trip to another part of the United States or to a foreign country. (See "The United States" by E.M. Forster.)
6. The dilemma of the single girl. (See "The Bachelor's Dilemma" by Herbert Gold.)
7. Three to five different views of a person such as a mother, father, child, or a teacher. (See the different views of the bachelor in "The Bachelor's Dilemma.")

After you have chosen your subject, follow the same suggestions for planning your essay which were given for MAIL-IN ASSIGNMENT 2. Remember that you must be specific and concrete in this essay. Do not choose a subject which requires some experience different from your own personal experience. The concreteness will come only when you are using your own experience. Follow the directions for manuscript form.

OBJECTIVES: Your OBJECTIVES in this essay are to follow the directions given here as closely as possible in writing an essay based on your personal experience.

EVALUATION: Your section grader will evaluate this second essay on the basis of these criteria:

1. A clear statement of the thesis or main idea which identifies the subject of the essay and the writer's purpose in the first paragraph.
2. A topic sentence for each paragraph to identify the specific topic drawn from the subject of the essay which is developed in each paragraph.

MAIL-IN ASSIGNMENT 4 (Continued)

3. The *development* of each paragraph by an account of the writer's own personal experience which is related both to the *subject* of the essay and to the *particular topic* of the paragraph.
4. The *order* in which the paragraphs are arranged. Does this *order* grow from and follow the *order* indicated in the opening paragraph of the essay?
5. The *order* and *arrangement* of the material used to develop the *topic sentence* in each paragraph. Does this *order* grow from and follow the *order* indicated in the *topic sentence*?
6. The command of the mechanics of spelling and punctuation.
7. Compliance with the directions for manuscript form.
8. The selection and use of concrete words and specific details drawn from your personal experience and used to support the thesis of the essay and the topic sentences of each paragraph.

MAIL-IN ASSIGNMENT 5: PREPARING AN OUTLINE

Due BEFORE Lesson 14

OBJECTIVE: Your OBJECTIVE in this assignment is to complete the outline exercise that follow, based on "The United States" by E.M. Forster. The numbers in parentheses before the outline entries indicate the paragraphs represented by each entry.

DIRECTIONS: To complete this assignment successfully, you must complete the following:

1. You must read "The United States."
2. You must number the paragraphs in the essay. It has eight paragraphs.
3. You must supply a phrase or word which appropriately completes each entry which has been left blank in the outline exercise.
4. Remember that this is a sample of a TOPIC OUTLINE. All of the entries which have been completed are words or phrases. None of them are sentences. Your entries must also be phrases or words only, not sentences.

EVALUATION: Your section grader will evaluate your outline exercise on the basis of these criteria:

1. Completeness. All entries for the outline of the eight paragraphs of the essay must be completed.
2. Uniformity. All entries must be phrases or words.
3. Exactness. All entries must clearly represent the subject of the portion of the essay which is represented by the entry divisions.
4. Mechanics. All entries must observe the conventions of outline form.

MAIL-IN ASSIGNMENT 5: PREPARING AN OUTLINE

"The United States," E.M. Forster, TEN MASTERS, pages 24-28. (8 paragraphs)

This short essay which gives a straightforward account of Forster's experiences during his first visit to the United States is carefully organized. An outline will demonstrate its close organization and planned structure. Examine each paragraph closely, follow the directions given here, and complete the blanks with the information that you are directed to give.

The THESIS of this essay is given in general terms in the first paragraph. It involves a statement about what America offers to a visitor. Forster uses several sentences to present this thesis. You can compose a single sentence which accurately and adequately states this thesis. Write this sentence in the space provided here:

THESIS: (1)____

____

Paragraph two is crucial to understanding the plan of organization of the essay and the development of the thesis. When Forster tells us what he wanted to discover in America, he is also telling us the particular subjects he has chosen to discuss from the general subject of America. In outline form, paragraph two would have the divi-

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sions indicated below. Complete the outline entries which have been left blank:

(2) I. What Forster looked for in America

A. ______________________________

1. ______________________________

2. Homely

B. ______________________________

1. Non-representative individuals

2. ______________________________

Paragraph 3 is a description of Forster's stay in the Berkshire Mountains. This is related to his search for ______________________________ in America.

Paragraph 4 opens with the answer which you should have supplied in the blank immediately above. But the main purpose of paragraph 4 is to give an account of the ______________________________ which Forster sought in America.

Now, you can clearly see that paragraphs 3 and 4 have grown directly from paragraph 2. You can also see that these paragraphs are used to develop the topic indentified as sub-topic A under section I in the outline of paragraph 2. You are now ready to represent paragraphs 3 and 4 as section II of the outline. Complete the blank entries.

(3-4) II. The search for ______________________________

(3)A. ______________________________

1. Similarity to England

2. ______________________________

3. ______________________________

(4)B. ______________________________

1. ______________________________

2. The astounding and frightening impact

3. ______________________________

The first sentence of paragraph 5 begins with the enumerating phrase, "The second item." This is the clear signal that Forster has now moved to his discussion of sub-topic B which you identified under section I of the outline of paragraph 2. Even though he calls this the "second item," the form of our outline requires us to represent this section of the essay as section III in our outline. Because paragraph 5 is somewhat more complex than the previous paragraphs, it is necessary to supply more details in the outline of this section than we gave in sections I

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and II. Use the entries which have been supplied as your key to the entries which you must complete.

(5) III. The search for ____________________

A. The expected American traits
  1. ____________________
  2. Hospitality

B. ____________________
  1. Tact
  2. ____________________
  3. Sensitiveness
    a. Understanding of British troubles
    b. ____________________

C. ____________________
  1. ____________________
  2. Emotionalism
  3. ____________________

D. The encounter with various racial backgrounds
  1. The races encountered: ____________________
  2. No meeting with ____________________

The first sentence of paragraph 6 is a clear indication that Forster is moving to another sub-topic in his essay. The key transitional word, of course, is but. The other key word in this sentence is qualification. You should consult the STANDARD COLLEGE DICTIONARY to make sure that you understand the use of qualification in this sentence. When you are sure that you know which definition fits the word in its context here, complete section IV of the outline.

(6) IV. A qualification about ____________________

A. Limits of American interest in Britain
  1. ____________________
  2. ____________________

B. The American obsession with ____________________

The opening of paragraph 7 does not so immediately indicate that Forster has moved to another sub-topic of his essay as the openings of previous paragraphs do. Our realization that he has made a transition comes from such words as elsewhere, most of the people, and my general impression. Looking ahead, we are also aware that he is nearing the close of his essay. He is, then, apparently giving an account of his final, general impressions of America. Complete the entries of Section V of the outline.

(7-8) V. Forster's final general impressions of America

A. The favorable impressions of ____________________
B. ____________________
C. The final verdict: ____________________
D. The return to the Berkshires

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MAIL-IN ASSIGNMENT 6: EXERCISE ON WRITING A SUMMARY

Due BEFORE Lesson 14

OBJECTIVE: Your OBJECTIVE is to complete the exercise on writing a summary on the following pages, based on "Was Benedict Arnold a Traitor?" by Robert Graves, TEN MASTERS, pages 103-116. This exercise will demonstrate your understanding of the purpose and the requirements of an acceptable summary as they are outlined below.

PURPOSE OF SUMMARY: The purpose of a summary is to present a condensation of an extended piece of writing which will convey to the reader of the summary the content and organization of the original piece.

REQUIREMENTS OF SUMMARY: The general requirement of the summary is that it will present to its reader a fair, accurate, and balanced account of the original piece of writing. The summary which condenses an extended piece of writing must meet these particular requirements:

1. The summary should reveal the main topic of the original essay.
2. The summary should clearly reveal the sub-topics of the original essay.
3. The summary must be accurate in its representation of the contents of the original.
4. The summary must maintain the same balance of importance between the sub-topics which is present in the original.
5. The summary should maintain the point of view indicated by the writer of the original essay.
6. The summary does not include any comment or addition of ideas or information supplied by the writer of the summary.

EVALUATION: Your section grader will evaluate your summary exercises on the basis of the above requirements of a summary with emphasis upon accuracy, fairness, and balance.

Writing a summary is in some ways a reversal of the process of writing a fully developed essay. In writing an essay, we have emphasized the necessity of providing sufficient specific and concrete details and examples to serve as adequate evidence to support and develop the central ideas expressed in the thesis sentence, topic sentences, and other statements of generalizations. In writing a summary, however, the emphasis lies upon removing the more specific details and examples in order to draw out the generalizations that are either directly stated or clearly implied. (Certain special summaries are referred to as abstracts. Read the noun definitions of abstract in the STANDARD COLLEGE DICTIONARY.)

In this process of selecting the generalizations which present main ideas, writing a summary bears a strong resemblance to preparing an outline. In both summary and outline, the purpose is to select the important ideas and to show the relation between main topics and subdivisions of the topics. Summaries and outlines are related in a second way. Both forms can vary in the extent to which the supporting details and sub-topics are included or excluded. Just as we can speak of one, two, or three-level outlines, we can also speak of one, two, or three-level summaries. A one-level summary, then, would be based upon the presentation in summary form of the entries which would be given only for the first level divisions indicated by the Roman numerals on an outline. For some essays such a one-level summary might require no more than a single sentence. For example, one could "summarize"

Forster's essay, "The United States" with this sentence: In America I found homely scenery in the Berkshires, gigantic scenery in the Grand Canyon, and human individuals who, with only a few exceptions, gave me a favorable impression.

In this exercise we are going to examine the requirements for writing a three-level summary of one section of "Was Benedict Arnold a Traitor?" We will not summarize the entire essay, only a small section which should be fairly simple to condense to summary form. We will use paragraphs 19 through 21 on page 11. Let us say that our objective is to condense these three paragraphs to a one paragraph summary which will include the same degree of supporting details that would be included in a three-level outline.

Your summary paragraph will need a topic sentence which states a common subject of these three paragraphs in the essay. The most obvious indications of this subject appear in the opening sentences of paragraphs 20 and 21. The key word which is repeated as the subject of these sentences is ________________________. Now, looking back at paragraph 19, you should be able to identify the sentence in which Graves states the subject of these paragraphs. This sentence is ____________
____.

Using this sentence, and keeping in mind that Benedict Arnold is the main subject of this essay, rephrase this sentence in your own words to include Arnold's name and to indicate the particular subject of these three paragraphs. This sentence will be the topic sentence of your summary paragraph. Write your sentence in the space provided here:

Topic Sentence: ____
____
____.

Now, read paragraphs 19 through 21 again carefully. As you read, you should find that each of the paragraphs in this section identifies (1) a public event, (2) Arnold's reaction to this event, and (3) the reasons for Arnold's reaction. (The reasons for his reaction may be given before his reaction is given, so don't restrict yourself to looking for these items in this particular order.) Use the information given in each paragraph to complete the blank spaces under these three headings by using the necessary key words and by grouping the details under more general words or phrases.

Paragraph 19:

1. The public event: ____
2. Arnold's reaction: ____
3. Reasons for Arnold's reaction: ______________________________
   ____.

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MAIL-IN ASSIGNMENT 6 (Continued)

Paragraph 20:

1. The public event: ______________________________
2. Arnold's reaction: ______________________________
3. Reasons for Arnold's reaction: ______________________________

______________________________.

Paragraph 21:

1. The public event: ______________________________
2. Arnold's reaction: ______________________________
3. Reasons for Arnold's reactions: ______________________________

______________________________.

Now that you have selected these main ideas from the three paragraphs, examine again your topic sentence. Will it adequately and accurately serve as the base for your inclusion of these main ideas in a single paragraph? When you have determined that the topic sentence is adequate and accurate and that you have carefully selected the appropriate supporting evidence, write your one paragraph summary of this section of the essay. Be careful to supply appropriate connective and transitional words or phrases between the sentences so that your summary will be a unified paragraph and not simply a collection of separate sentences. Write your summary paragraph on an envelope wrapper or type it on your own paper and mail it with this exercise.

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MAIL-IN ASSIGNMENT 7: SUMMARY
Due BEFORE Lesson 17

OBJECTIVE: Your OBJECTIVE in ASSIGNMENT 7 is to write a one-paragraph three-level summary of paragraphs 10 through 18 of "Was Benedict Arnold a Traitor?" TEN MASTERS, pages 108-111.

DIRECTIONS: Review the PURPOSE AND REQUIREMENTS of SUMMARY given in ASSIGNMENT 6. Work out your own preliminary outline for this section of the essay, using the one from ASSIGNMENT 6 as your model. This time mail only your summary paragraph.

EVALUATION: Your section grader will evaluate the summary paragraph for ASSIGNMENT 7 on the same criteria that were given under REQUIREMENTS of the SUMMARY in ASSIGNMENT 6.

MAIL-IN ASSIGNMENT 8: OBJECTIVE READING TEST-EXERCISE
Due BEFORE Lesson 18

OBJECTIVE: Your OBJECTIVE in this TEST-EXERCISE is to demonstrate your understanding of the vocabulary, content, and organization of "Notes of a Native Son," James Baldwin, TEN MASTERS, pages 289-308 (46 paragraphs).

DIRECTIONS:

1. Read the essay.
2. Number the paragraphs.
3. Number the lines on each page or make a line rule to place on th page. (See the directions for preparing the essay for the MID-TERM EXAMINATION given on page 19.
4. Make a list of the words which you define through the aid of the STANDARD COLLEGE DICTIONARY.
5. Prepare a working outline of the essay. Include at least the first-level divisions. (You could hardly have an outline with less.) A two-level outline might be helpful for the more complex sections of the essay.
6. Choose the answer which you believe is best for each of the questions.
7. Write the letter identifying your answer beside the appropriate number on the answer sheet on page 81 of the STUDY GUIDE. Do not copy out the full answer; the letter is all that is required.
8. Mail the answer sheet to your section grader.

EVALUATION: Your section grader will evaluate this TEST-EXERCISE on the basis of the accuracy of your choice of answers. The TEXT-EXERCISE contains 25 items. You should have no more than 5 incorrect answers.

TEST-EXERCISE

The first number in the parenthesis is the page number; the second number is the line number for that page. Example (289-6) designates page 289, line 6.

1. The most appropriate definition or synonym for coda (289-13) is
   A. close.
   B. composition.
   C. musical passage.
   D. musical passage to close the composition.

2. The exact, specific meaning of day of my father's funeral (289-9) is
   - A. August 3.
   - B. August 3, 1943.
   - C. Baldwin's nineteenth birthday.
   - D. July 29, 1943.

3. The most appropriate definition or synonym for apocalypse (289-16) is
   - A. a remarkable revelation of a prophecy or disclosure.
   - B. a Biblical reference.
   - C. the book of Revelation.
   - D. the last book of the New Testament.

4. The unifying subject of paragraphs 3 through 9 is best identified as
   - A. the details of Baldwin's father's biography.
   - B. an account of Baldwin's father's life with emphasis upon his character and personality.
   - C. Baldwin's father's resentment of the white man.
   - D. the conflict between the Baldwins——father and son.

5. The implied meaning of the Old Country (290-17) is
   - A. Africa.
   - B. Louisiana.
   - C. The Southern United States.
   - D. New Orleans.

6. Sodom and Gomorrah (290-22) refer to
   - A. the Old Country.
   - B. Louis Armstrong's home.
   - C. cities mentioned in the Bible which were destroyed because of their wickedness.
   - D. cities filled with dives and honky-tonks.

7. The most complete explanation of the reference of it (290-26) is
   - A. a Louis Armstrong record.
   - B. a picture of New Orleans.
   - C. a picture of Louis Armstrong.
   - D. the picture of Louis Armstrong which a female relative had hung on the wall against Baldwin's father's wishes.

8. Baldwin presents his father as predominantly
   - A. an intensely proud man whose pride prevented him from forming close relationships with his family or other people of any sort.
   - B. A God-fearing man who was proud of his ancestry.
   - C. a proud man who liked to surprise his children.
   - D. a proud man who wanted to leave the North to return to the South.

9. The most suitable definition of snyonym for emanated (291-14) is
   - A. came.
   - B. flowed.
   - C. left.
   - D. released.

10. The most suitable definition or synonym for intransigence (292-4) is
    - A. suffering
    - B. refusal to compromise.
    - C. militancy.
    - D. pride.

11. The language which is the original source of paranoia (292-7) is
    - A. Greek.
    - B. New Latin.
    - C. Latin.
    - D. German.

12. The unifying subject of paragraphs 10 through 12 is
    A. Baldwin's school experiences.
    B. Baldwin's interest in the theater.
    C. an example of the father's suspicion of all white people.
    D. a character analysis of the white school-teacher.

13. Paragraphs 10 through 12 developed on the basis of
    A. comparison and contract.
    B. the use of a single individual as an example to support a generalization.
    C. cause and effect.
    D. analysis.

14. Perdition (294-16) came into the English vocabulary from
    A. Old English.
    C. Greek.
    B. German.
    D. Old French and Latin.

15. The unifying subject of paragraphs 13 through 22 is
    A. Baldwin's experiences in a defense plant.
    B. Baldwin's experiences in New Jersey bars.
    C. Baldwin's experiences in New Jersey during the year before his father's death.
    D. Baldwin's interest in the movies.

16. The best synonym for enmity (294-37) is
    A. envy.
    C. antagonism.
    B. rancor.
    D. antipathy.

17. The most precise identification of the year (294-24) is
    A. 1942-1943.
    C. 1955.
    B. 1941.
    D. the year that Baldwin lived in New Jersey.

18. The explanation of Baldwin's use of ironical (296-9) is that
    A. the stars of the movie were miscast in their roles.
    B. Germany had not occupied France at that time.
    C. the title of the movie strongly reminded Baldwin of the experiences in New Jersey which were contrary to the American ideals of freedom and equality.
    D. the movie was full of humor and sarcasm.

19. The closing statements of section I of the essay (paragraph 22, page 298) are an explanation of which of the following sentences found in paragraph 13?
    A. But the year which preceded my father's death had made a great change in my life.
    B. I had scarcely arrived before I had earned the enmity, which was extraordinarily ingenious, of all my superiors and nearly all my co-workers.
    C. I knew about Jim-Crow but I had never experienced it.
    D. Once I was told this, I determined to go there all the time.

20. The exact year implied in the second week in June (section II, page 298) is
    A. 1942.
    C. the year of the father's death.
    B. 1943.
    D. the year Mrs. Baldwin was pregnant.

21. The first sentence of paragraph 24, page 298, "All of Harlem, indeed, seemed to be infected by waiting," serves what function in the organization of the essay?
    - A. Transition from section I to section II.
    - B. Transition between paragraphs 23 and 24.
    - C. The topic sentence of all of section II.
    - D. The topic statement of paragraphs 24 through 27.

22. Which one of the following is not used as a device to unify paragraph 25?
    - A. A description of an individual person.
    - B. Contrast between the usual behavior of the people in the past and their present behavior.
    - C. The use of key transitional words and phrases such as nor, another thing, usually, but.
    - D. Repetition of key phrases with the use of synonyms such as small knots of people, diversity of the people, the strangest combinations.

23. Paragraph 26 establishes that the unifying force among the diverse people of Harlem was
    - A. their patriotism.
    - B. their having relatives or friends serving in the armed forces.
    - C. Black Militancy.
    - D. their sympathy for the Japanese.

24. Section III is the development of which of the following sentences from paragraph 1?
    - A. On the 29th of July, in 1943, my father died.
    - B. On the same day, a few hours later, his last child was born.
    - C. A few hours after my father's funeral, while he lay in state in the undertaker's chapel, a race riot broke out in Harlem.
    - D. On the morning of the 3rd of August, we drove my father to the graveyard through a wilderness of smashed plate glass.

25. In structure and content, the final paragraph (paragraph 46, page 308) most nearly resembles
    - A. paragraph 22, the last paragraph of section I.
    - B. paragraph 30, the last paragraph of section II.
    - C. paragraph 6, pages 291-292.
    - D. paragraph 44, page 307.

MAIL-IN ANSWER SHEET FOR ASSIGNMENT 8: OBJECTIVE READING TEST-EXERCISE

Place the letter A, B, C, or D, which indicates your answer, beside each number.

1.________
2.________
3.________
4.________
5.________
6.________
7.________
8.________
9.________
10.________
11.________
12.________
13.________
14.________
15.________
16.________
17.________
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MAIL-IN ASSIGNMENT 9: PARAGRAPH TO ANSWER A QUESTION
Due BEFORE Lesson 22

OBJECTIVES: Your OBJECTIVES in ASSIGNMENT 9 are to select the relevant specific details from "American Poetry" by W.H. Auden and to organize these details in the form of a paragraph of about 300 words to answer the following question:

What are the characteristics of American poetry which are identified by W.H. Auden?

PREPARATION:

1. Read carefully "American Poetry," W.H. Auden, TEN MASTERS, pages 215-226.
2. Select the characteristics of American poetry which are identified by Auden.
3. Write a topic sentence for the paragraph.
4. Write an organized and unified paragraph to develop the topic sentence.

EVALUATION: Your section grader will evaluate this paragraph on the basis of these criteria:

1. The selection of the important and relevant details to answer the question.
2. The topic sentence.
3. The organization of the paragraph.
4. The unity of the paragraph.
5. Accuracy in spelling and punctuation.

MAIL-IN ASSIGNMENT 10: FORMAL OUTLINE AND PLAN FOR AN ESSAY
Due BEFORE Lesson 23

OBJECTIVES: Your OBJECTIVES in ASSIGNMENT 10 are to complete a formal outline and the plan for an essay of five to eight paragraphs (1,000 to 1,600 words) on one of the subjects listed below. (The essay written from this outline and plan will be used for ASSIGNMENT 11.)

DIRECTIONS:

1. Choose one of the subjects suggested here, or a subject of your own which is similar.
2. Prepare a formal three-level outline for an essay of the length indicated in the OBJECTIVES above.
3. Complete the form for the Plan of an Essay on page 85 of the STUDY GUIDE.
4. Mail the outline and the Plan for essay to your section grader.

SUGGESTED SUBJECTS:

1. Cruelty, violence, and murder in recent movies.

2. Cruelty, violence, and murder in recent novels.

(These subjects are related to Orwell's "Raffles and Miss Blandish.")

3. A trip through some strange town or city or a part of a city strange to you with emphasis upon the people that you observed or encountered.

(This subject is related to Orwell's "Marrakech.")

4. A character analysis of a person that you know very well as a friend or relative.

5. Your reaction to the death of a close relative or friend.

(These subjects are related to Baldwin's "Notes of a Native Son.")

6. A comparison between Herbert Gold's hipsters and the Hippie today.

7. The identifying characteristic of three kinds or styles of music which are popular today.

(These subjects are related to Gold's "The American as Hipster.")

8. The identifying characteristics of current types of movies such as the James Bond or Doris Day movie. (Use only one type of movie.)

(This subject is based on Auden's "The Guilty Vicarage.")

Before you choose your subject, remember that your essay should be related to your own personal experiences and observations. You must have details to support the generalizations in your essay, and this essay should be longer and therefore developed with more attention to detail than your previous essays were.

EVALUATION: Your section grader will evaluate your outline and plan on the basis of the following criteria.

1. Compliance with outline form.
2. Evidence of a logical order of organization.
3. The indication of development adequate to the requirements of the subject chosen for the essay.
4. Evidence of thought and care in the plan for the essay.

MAIL-IN ASSIGNMENT 10: THE PLAN FOR THE ESSAY (Continued)

Complete the PLAN for the ESSAY given below and mail this plan with your outline. The essay written on this plan and outline will be ASSIGNMENT 11.

The SUBJECT of this ESSAY is ______________________________.

The TITLE of this ESSAY is ______________________________.

The AUDIENCE intended for this ESSAY is ______________________________.

Give here the THESIS SENTENCE or statement of the CENTRAL IDEA of the ESSAY: ______
____
______________________________.

Give the number of paragraphs which you expect to include in this essay: __________

Give here the TOPIC SENTENCE which you intend to use for each of your paragraphs:
1. ______________________________.
2. ______________________________.
3. ______________________________.
4. ______________________________.
5. ______________________________.

If you plan more than 5 paragraphs, give the TOPIC SENTENCE for the remaining paragraphs here: ______________________________
____
____

Indicate which of the following methods or ORGANIZATION will be used in the overall organization of your essay:

Chronology__________	Analysis and Division______	Some other method
Comparison and Contrast_____	Cause and Effect__________	(Specify)________

Indicate which methods of ORGANIZATION will be used in the organization and development of individual paragraphs in the essay: ______________________________
____
____

Indicate the SOURCES which you expect to use as the basis for the development of the THESIS SENTENCE of the essay; and give a brief statement of the particular nature of this source:

Personal Experience ______________________________
______________________________.

Personal Observation ______________________________
______________________________.

Reading ______________________________
____

Movies and/or Television ______________________________
______________________________.

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MAIL-IN ASSIGNMENT 11: EXTENDED ESSAY BASED ON THE OUTLINE FOR ASSIGNMENT 10
Due BEFORE Lesson 25

OBJECTIVE: Your OBJECTIVE in ASSIGNMENT 11 is to present a carefully planned, organized, and developed essay of five to eight paragraphs (1,000 to 1,600 words) based on the outline and plan submitted for Assignment 10.

DIRECTIONS:

1. Carefully study and review your section grader's evaluation of your outline and essay plan and his suggestions for changes and improvements.
2. Revise the outline.
3. Write the complete essay.
4. Mail the revised outline and the essay.

EVALUATION: Your section grader will evaluate the outline and essay on the basis of the following criteria:

1. Your attention to the suggestions for revision of the outline.
2. Evidence of a logical order of organization.
3. Adequate use of evidence to support and develop all generalizations.
4. Clear and direct statement of the thesis of the essay.
5. Clear and direct statement of the topic sentence of each paragraph.
6. Accuracy in spelling and punctuation.

MAIL-IN ASSIGNMENT 12: AN ESSAY BASED ON THE PROUD TOWER
Due BEFORE Lesson 28

OBJECTIVES: Your OBJECTIVES in ASSIGNMENT 12 are to give evidence of your reading and understanding of Chapters 1 through 4 of THE PROUD TOWER by writing an essay of 6 to 12 paragraphs (1,200 to 2,400 words) on one of the subjects given below.

DIRECTIONS:

1. Complete your reading of Chapters I through IV of THE PROUD TOWER.
2. Choose the subject from the list below.
3. Review the Chapters related to your subject by taking notes for the information relevant to your subject.
4. Select a few sentences from the book which you feel are significant enough to include as direct quotations in your essay. The emphasis here is on few. You should have no more than one such quotation in any one of your own paragraphs, and it is not necessary to include one in every paragraph. Use the quotations only when they are especially significant and relevant to the topic of the paragraph.
5. Keep in mind that you are applying in this essay the techniques of summary and answering essay questions which you practiced in previous lessons.
6. Prepare a formal outline or the form given for the Plan of the Essay.
7. In your outline or plan, give careful thought to the necessity of careful organization of an essay of this length.
8. Mail your outline or plan with the essay to the section grader.

MAIL-IN ASSIGNMENT 12 (Continued)

Possible subjects for this essay based on THE PROUD TOWER. Choose one of these subjects:

I. Use one of the following sentences taken from Mrs. Tuchman's "Foreword" as the SUBJECT of your essay. Each of these sentences is a GENERALIZATION. Your purpose in an essay based on one of them would be to select from the chapters that you have read the most relevant specific information which supports the GENERALIZATION taken from the "Foreword."

> "Our misconception (about the years 1900-1914) lies in assuming that doubt and fear, ferment, protest, violence and hate were not equally present." (page xv)
>
> "(It is an) illusion that it is 'they!' the naughty statesmen, who are always responsible for war while 'we!' the innocent people, are merely led. That impression is a mistake." (page xvi)
>
> "Although *fin de siècle* usually connotes decadence, in fact society at the turn of the century was not so much decaying as bursting with new tensions and accumulated energies." (page xvii)

II. If you have not chosen one of the sentences given under I above, choose one of the following subjects for your essay. Your purpose in an essay based on one of these subjects would be to select the most relevant specific details to support and develop the subject.

The identifying characteristics of the Patricians.

The identifying characteristics of the Anarchists.

A comparison and contrast of Lord Salisbury and Thomas B. Reed (or any other two figures, each from a different country).

A summary of the important events in the development of the Dreyfus Case.

A comparison between the significant features and events of the period 1900-1914 and the period 1948-1968.

EVALUATION: Your section grader will evaluate this essay on the basis of the following criteria:

1. Clear statement of subject.
2. Clear statement of the THESIS or central idea.
3. Evidence of a logical order or organization.
4. Adequate use of evidence to support and develop all generalizations.
5. The relevance of all evidence to the thesis of the essay.
6. Clear and direct statement of the topic sentence of each paragraph.
7. Adequate connectives and transitions between the paragraphs and major sections of the essay.
8. Evidence of your understanding of the content of THE PROUD TOWER.
9. Accuracy in spelling and punctuation.

MAIL-IN ASSIGNMENT 12: THE PLAN FOR THE ESSAY (Continued)

Complete the PLAN for the ESSAY given below or an outline. Mail the plan or the outline, whichever you use with your essay.

The SUBJECT of this ESSAY IS ______.

The TITLE of this ESSAY is ______.

The AUDIENCE intended for this ESSAY is ______.

Give here the THESIS SENTENCE or statement of the CENTRAL IDEA of the ESSAY: ______

______.

Give the number of paragraphs which you expect to include in this essay: ______

Give here the TOPIC SENTENCE which you intend to use for each of your paragraphs:

1. ______.
2. ______.
3. ______.
4. ______.
5. ______.

If you plan more than 5 paragraphs, give the TOPIC SENTENCE for the remaining paragraphs here: ______

______.

Indicate which of the following methods or ORGANIZATION will be used in the overall organization of your essay:

Chronology______ Analysis and Division______ Some other method
Comparison and Contrast___ Cause and Effect______ (Specify)______

Indicate which methods of ORGANIZATION will be used in the organization and development of individual paragraphs in the essay: ______

______

Indicate the SOURCES which you expect to use as the basis for the development of the THESIS SENTENCE of the essay; and give a brief statement of the particular nature of this source:

Personal Experience ______.

Personal Observation ______.

Reading ______.

Movies and/or Television ______.

PLACE
STAMP
HERE

TV ENGLISH 101
TV College
5400 N. St. Louis Avenue
Chicago, Illinois 60625

NAME ______________________________

ADDRESS ______________________________

____

____

Address Form B

Fold

DIRECTIONS:

A. First Student Mailing:
  1. Tear form carefully from Study Guide.
  2. Fill out Address Form A with your Section Teacher's name, section number, and your name and address as sender.
  3. Fill out Address Form B with your name and address.
  4. Fold paper so that address of Instructor, TV English 101 is outside.
  5. Affix stamp and seal with tape or staple.
  6. Mail on or before due date.

B. Second Student Mailing:
  1. Enclose in legal sized envelope.
  2. Address to Instructor, TV English 101 as above.
  3. Affix stamp and mail promptly.

Fold

FROM:

PLACE
STAMP
HERE

NAME ______________________________
SECTION TEACHER, TV ENGLISH 101

Section ______________________________

TV COLLEGE
5400 N. St. Louis Avenue
Chicago, Illinois 60625

MAIL-IN ASSIGNMENT 13: A LETTER APPLYING FOR EMPLOYMENT
Due BEFORE Lesson 29

OBJECTIVE: Your OBJECTIVE in ASSIGNMENT 13 is to write an acceptable INVITED APPLICATION LETTER in response to an advertisement soliciting applications for employment.

DIRECTIONS:

1. Select an advertisement from any newspaper which calls for applications for a specified work position.

2. Write a letter applying for the position described in the advertisement. Use the following checklist as your guide for the content and tone of the letter.

   a. Avoid the trite opener, "I read your ad."

   b. Direct your letter to the specific requirements of the position described in the ad.

   c. Support your assertions about ability by giving your specific educational and experience qualifications for the position described in the ad. (If your educational qualifications are not adequate at this time, you may assume the qualifications which you expect to have in the future.)

   d. Emphasize the elements in your background that fit the position you are applying for.

   e. If the advertisement mentions salary, handle this question as directly as you see fit.

3. Follow the models of block style business letter forms in the HANDBOOK, Chapter 44. Specifically, use the form given on page 588.

4. Attach the newspaper advertisement to your letter and mail them both to your section grader.

EVALUATION: Your section grader will evaluate your letter on the basis of your performance in relation to the checklist and directions given above.